

John Carpenter's
VAMPIRES

screenplay by

Don Jakoby

Dan Mazur

John Carpenter

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BINOCULAR POV:

A telephoto VIEW of an abandoned farmhouse. Rural Texas. Present day. Sun rises in the distance.

JACK CROW

lowers a pair of binoculars. He's standing by the side of a lonely two-lane road. Behind him are a van and a jeep with a large ELECTRIC WINCH bolted to its front bumper.

Crow is in his 30's. Lean muscle and resolve. Hard/soft eyes survey the farmhouse set back 30 yards from the road.

MONTOKA,

30's, is in the weeds, urinating. He finishes, zips up, walks up to Crow.

MONTOKA

How's it look?

Crow hands him the binoculars. Montoya peers at the house.

CROW

Like a Texas shithole. Perfect spot for a nest.

(checks his watch)

Let's go.

MOVE ALONG

with the jeep, driven by Montoya, leading the van, driven by Crow, up the dusty driveway toward the abandoned house.

Billowing dust and white gravel kick up as the jeep and van roll up in front of the house and come to a stop.

THE REAR DOORS OF THE VAN

Crow BANGS on the doors. They open, and several MEN get out. This is TEAM CROW. With quiet precision, the Team sets about preparing. They put on strange, modernistic "armor": pants and shirts made of light-weight steel-mesh; gloves of the same material; high collars of solid metal to protect throats and necks.

Now WEAPONS emerge from the van: shotguns, automatic pistols and rifles, and long PIKES made of some light-weight alloy, but with sharpened, wooden tips. There are also boxes filled with wooden stakes tapering to vicious points -- and numerous hammers.

(CONTINUED)

These men are slayers.

CROW AND MONTOYA

survey the farmhouse, evaluating the boarded-up windows, crumbling walls.

CROW
You got any coffee?

MONTOYA
Under the front seat.

Crow leans into the jeep, gets a thermos and cup.

CROW
(pours coffee)
What do you think?

MONTOYA
Can't use the front door. Those steps'll screw me up.

CROW
So the side then?

MONTOYA
Yeah. Take 'em out the side door.

CROW
(drinks)
This stuff tastes like shit.

MONTOYA
Motel coffee, what'dya want?

CROW
(tosses coffee)
How can you drink this bilge?

They walk around to check out the side door. CATLIN joins them. He is easy-going, built like a mountain.

CATLIN
What's the word, Boss?

CROW
We're going in the side door.

CATLIN
That'll be a much tougher angle.

(CONTINUED)

MONTROYA

Hey, fuck you, Catlin. I pull the winch,
I pick the angle.

CROW

Stow the bullshit, both of you.

FATHER GIO

a Catholic priest, 50's, stands off to the side. He drinks
coffee, watches the preparations.

ORTEGA,

20's, Chicano, carries his pike and automatic rifle over to
the Priest.

ORTEGA

Father?

Ortega kneels. Father Gio says a quick blessing over Ortega
and his weapons. Ortega rises, crossing himself.

BY THE VAN

ANTHONY, 20's, big and strong, hands Crow a large HIGH-TECH
CROSSBOW, sleek and deadly, fired with a trigger. He loads
it with a bolt about 18 inches long. The bolt resembles the
long pikes: a metallic shaft and barbed wooden tip. Attached
to its end is a thin, STEEL CABLE that runs to the winch on
the rear bumper of the jeep.

Crow turns to the rest of the men -- they're ready and
waiting.

CROW

Gio.

Father Gio offers a final, brief blessing over them and their
weapons, crossing himself.

Besides Montoya, Catlin, Father Gio, Ortega and Anthony, they
are: DAVIS, scary-looking, face covered with scars, but quiet
and gentle; BAMBI, a bearded, tattooed biker/ex-con; and
DAVID DEYO, straight-looking, a combo yuppie/FBI
agent/accountant 30-year-old.

CROW

Everything set?

CATLIN

Ready, boss.

(CONTINUED)

CROW

All right. We think we got a nest inside this place. Figure on at least 6 goons, maybe more -- and chances are we'll find a Master in here somewhere.

The men exchange glances.

CROW (CONT'D)

Rule number five: if you find the nest, you find the Master. He usually won't leave it on it's own. So it's by the book, gentlemen. Questions?

No one has any. Crow looks over at the sun, now well on its way across the Texas sky.

CROW (CONT'D)

Let's go to work.

TEAM CROW

heads for the side of the abandoned farmhouse. With their strange gear and weapons, they're like a band of high-tech crusaders. Crow's steel cable unreels behind him.

MONTROYA

gets in the jeep, starts the engine, pours himself coffee from the thermos.

Father Gio watches from the rear of the jeep.

SIDE OF THE FARMHOUSE

Team Crow reaches the side door. Crow tries the doorknob. Locked. He nods at Anthony, who steps to the door, puts his weight against it, shoves... It doesn't move. Solid.

ANTHONY

(whispers)

Probably bolted from the inside.

Crow nods, gestures to Davis, who clamps a black-rubber suction device over the doorknob, CLICKS it into place, twisting a handle. A MUFFLED THUMP. Davis pulls the device away, revealing a neat, round hole where the doorknob was.

Crow bends down, peers into the hole: blackness. Now he raises his hand to the hole...

CATLIN

I'll do it, Boss.

(CONTINUED)

1 CONTINUED: (4)

1

CROW
(looks at him)
My turn.

Slowly Crow slides his hand through the hole...

2 INT. ABANDONED FARMHOUSE - DAY

2

Inside. Crow's gloved hand feels around. It's like sticking your hand inside a rattlesnakes' nest. He pushes his arm through, reaches up and finds the dead-bolt, unlocks it, then quickly retracts his arm.

The door swings open. The Team ENTERS soundlessly. It's pitch black. They flick on flashlights.

CROW
(whispers)
Open a window.

Anthony and Bambi step to a boarded-up window, quietly pry out the rusted nails, pull away the slats of wood...

A square of sunlight illuminates the place. It's truly disgusting: stained, moldy walls, shards of faded wallpaper hanging like moss, garbage-strewn floors, old clothes, beer cans, other signs of teenagers and transients who have used the old house over the years.

CROW
(whispers)
All right. Clockwise. First floor.

The Team moves off...

3 EXT. ABANDONED FARMHOUSE - DAY

3

Father Gio lights up a cigarette. Montoya sits in the jeep, stares at the mid-morning sun, checks his watch.

MONTOKA
Hey, Padre -- got a smoke?

Father Gio tosses him the pack and lighter.

4 INT. ABANDONED FARMHOUSE - DAY

4

Team Crow moves silently, pushing open doors, braced for attack, finding only empty rooms with boarded-up windows.

(CONTINUED)

4 CONTINUED:

Boards come down. Sunlight filters in.

Anthony notices a door they haven't tried. He pulls on the handle. It's stuck. Crow tries to take over, but Anthony gives it one more hard yank, it opens suddenly and...

Nothing.

CROW

(whispers)

Easy with the doors. Slow and easy.

ANTHONY

Sorry, Boss.

A BODY SUDDENLY FALLS OUT OF THE DOORWAY. Right onto Anthony. He jumps back with an involuntary but very LOUD SHOUT.

Everyone glares at him. Crow puts a finger in front of his lips. Anthony nods, calming down.

Crow goes for his two-way radio...

5 EXT. ABANDONED FARMHOUSE - DAY

5

Montoya and Father Gio react to the shout. As Montoya grabs his two-way radio...

CROW

(over radio; whispers)

Relax, Montoya. Dead body.

6 INT. ABANDONED FARMHOUSE - DAY

6

The corpse is a desiccated husk. Hollow eye-sockets, a shriveled face. The throat is ripped open, dried black blood caked everywhere.

CROW (CONT'D)

(into two-way)

It's bled out and cold. Been here awhile.

(to the others)

Let's try the hallway.

HALLWAY

with a glance back at the body, Team Crow ENTERS a hall. It's darker here, away from the opened windows that allow a

(CONTINUED)

pale light into the house. At the end, a doorway. Crow pushes it open:

A STAIRCASE

going down to the basement. The flashlight beams are swallowed up in the darkness below. The men look at each other: this is it. Crow starts slowly down the stairs, but suddenly

A WOMAN LEAPS OUT

from the dark hallway behind them, SCREECHING AND HISSING and moving so fast that before anyone can react she's on Bambi, clawing and biting.

Bambi kicks out with all his strength and manages to knock her off. As she gets to her feet, the men OPEN FIRE with their automatics, knocking her back against the wall.

7 EXT. ABANDONED FARMHOUSE - DAY

7

Montoya and Father Gio react.

MONTOKA
(into two-way)
What's happening boys?

8 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

8

The GUNFIRE pauses. The woman lies on the floor.

MONTOKA (CONT'D)
(over two-way)
Somebody talk to me. What's going on?

And the woman slowly gets to her feet: she's riddled with bullet holes, each of them oozing black blood. She SCREECHES, baring her fangs: the lady is a vampire.

DEYO
(into two-way)
We got a live one. A goon. Female.

MONTOKA
(over two-way)
Yeah? She cute?

DEYO
Just your fuckin' type.

(CONTINUED)

CATLIN

(into two-way)

We'll save her for you, Montoya.

Crow moves into position, aims his crossbow. As she charges again, he FIRES. The bolt WHIZZES through the air, pulling the steel cable behind it, but she dives out of its path. The bolt SLAMS into the wall.

She leaps at Crow. Catlin lunges with his pike, slashing her side, knocking her back down. She's up again in a flash. Anthony and Bambi charge. They surround her, lunging and jabbing with their pikes, which she manages to evade.

Crow pulls the bolt from the wall and re-loads. He aims at the woman, but can't get a clear shot.

CROW

I need a clear shot. Back off.

Anthony and Bambi move back, just as...

A MALE VAMPIRE CHARGES

up from the basement stairs. He knocks Deyo off his feet and onto the floor. The male lifts Deyo up like a rag doll and SLAMS him against the wall.

Davis and Bambi OPEN FIRE on the male, the impact knocking him back. The two gunmen advance, FIRING AND FIRING...

Catlin and Anthony jab with their pikes at the female. Crow moves around with his crossbow until he gets a clear shot. He fires -- HUMM, THWANG!

Crow's shot drives a bolt deep through the female's shoulder, out the back, and eight inches into the wall behind her, pinning her there.

A vile glob spits from her mouth. She writhes and SCREAMS, and pulls with murderous frenzy at the stake, but the barbs keep her locked tight to the wall.

For all of two seconds. Suddenly she jerks herself free, grabs at the stake, trying to yank it out.

CROW

(into two-way)

Montoya, we got a fish. Go!

9 EXT. ABANDONED FARMHOUSE - DAY

9

Montoya hits a switch, and the winch starts up, reeling in the steel cable.

10 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

10

The cable goes taut. The female is jerked off her feet and dragged down the hall toward the front door.

THE MALE

ROARS to his feet.

Ortega charges with his pike, drives it deep into the male's side.

The male thrashes furiously, trying to free himself from the pike. Davis rushes in to help Ortega hold on. Together they push forward, pinning the male to the wall.

THE FEMALE

is dragged steadily down the hall, out into the sunlit first floor. She SCREAMS at the light, covers her face. Her body begins to smoke.

As she is dragged to the side door, she grabs an iron radiator attached to the wall. Her progress is halted with a jerk.

11 EXT. ABANDONED FARMHOUSE - DAY

11

The winch's engine strains, gears GRINDING.

12 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

12

Clinging to the radiator, the female HOWLS as smoke pours off her body.

Crow takes aim with his 9mm, FIRES --

BLAM, BLAM, BLAM, BLAM! The female's hand is severed. The rest of her is dragged through the side door.

13 EXT. ABANDONED FARMHOUSE - DAY

13

(CONTINUED)

As the sunlight hits her, she BURSTS INTO FLAME. Body convulsing, she's consumed. Father Gio and Montoya watch silently.

14 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

The male, SCREAMING and writhing, is pinned to the wall with Ortega's pike. Davis and Ortega strain to hold him there.

ORTEGA
We're losing him!

Anthony and Bambi charge with their pikes. The male grabs Anthony's pike, swings him into Bambi. The pike SNAPS in two. Anthony hits the wall hard.

Crow steps in, loading the crossbows. HUMM, THWANG!

The bolt SLAMS through the center of the male's chest, out his spine, into the wall. He SHRIEKS as bloody black flecks fountain out of his chest.

Deyo, on his feet again, picks up the broken point-end of Anthony's pike, moves toward the pinned male.

DEYO
Here's a little somethin' from Daddy...!

Deyo pivots in, drives the short pike into, through the male's skull. The male turns, SNAPS at him.

DEYO (CONT'D)
Oh, you want some more of me?

CROW
Deyo -- get out of the way.

Deyo steps aside, as Crow grabs a wooden stake from Bambi, steps in and drives it into the male's rib cage. Then Crow twists the pike through, piercing the heart.

The male HOWLS once, then dies. Davis and Ortega let go. The male sags, held to the wall by the bolt. Dead.

CROW
Everybody okay?

DEYO
Yeah.

CATLIN
Doin' great, Boss.

(CONTINUED)

14 CONTINUED:

CROW
All right.
(into two-way)
Montoya. We got another one. He's dead.

Just to make sure, Deyo pokes the dead male with his short pike.

15 EXT. ABANDONED FARMHOUSE - DAY

15

CROW (CONT'D)
(over two-way)
Send in the cable, we'll hook him up.

MONTOKA
(into two-way)
Yeah -- give me a minute.

Father Gio stands over the ashes of the female vampire, saying a few Latin words and sprinkling holy water.

MONTOKA (CONT'D)
Padre, does that stuff really do anything?

FATHER GIO
Can't hurt.

As Montoya retrieves the cable and bolt from the ashes, SEE the blackened skull and teeth of the female. He grabs the skull.

16 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

16

The dead male vampire is dragged along the floor, through the rubble, out the side door by the attached cable.

17 EXT. ABANDONED FARMHOUSE - DAY

17

The winch WHINES. The cable pulls the male's corpse into the sunlight. It BURSTS INTO FLAME like a pile of dry leaves, crumbling quickly into cinders.

18 INT. HALLWAY - ABANDONED FARMHOUSE - DAY

18

Crow looks at his men.

CROW
Let's check out the basement.

(CONTINUED)

18 CONTINUED:

Crow leading, they start down the basement stairs into darkness.

19 EXT. ABANDONED FARMHOUSE - DAY - TIME CUTS: 19

The sun blazes in the mid-afternoon sky.

The winch WHINES.

20 INT. HALLWAY - ABANDONED FARMHOUSE - DAY 20

VAMPIRE POV: looking up, being dragged along the floor -- the VIEW passes Catlin and Ortega standing on either side with pikes.

REVERSE ANGLE: a third vampire -- a GIRL -- a HOWLER and a SCREECHER as she is dragged along the floor by the steel cable pulling the bolt in her stomach.

21 EXT. ABANDONED FARMHOUSE - DAY 21

The girl is dragged into the sunlight. Kicking and SCREAMING, she IGNITES like dry tinder.

THE SUN

lower in the sky.

22 INT. HALLWAY - ABANDONED FARMHOUSE - DAY 22

A fourth vampire -- a MAN -- is pinned to the wall by Catlin and Deyo's long pikes. Crow aims the crossbow -- THRUMM!

The bolt drives deep into the man's heart.

23 EXT. ABANDONED FARMHOUSE - LATE DAY 23

PILES OF VAMPIRE ASHES dissipate with the late afternoon wind. A row of 9 blackened skulls sit on the hood of Montoya's jeep. Bleary-eyed, exhausted, Team Crow stands outside the farmhouse. They have survived once again.

CATLIN

(to Crow)

Nine goons in all, Boss. Not a bad day's work.

(CONTINUED)

MONTOYA
(off Crow's expression)
Something wrong, Jack?

CROW
Yeah. Where was the Master?

BAMBI
You want us to check the house one more
time?

CROW
No. He's not there.

MONTOYA
You don't suppose there's another nest
somewhere, do you?

Crow glances at the sun, now a fiery red blob heading for the
horizon. Night coming on.

CROW
Sure as hell better not be.

THE SUN

slips down behind the horizon.

THE VAN AND JEEP

pull away down the road.

THE ABANDONED FARMHOUSE

as the last of the sun's ambient light fades. The place
looks black and empty. MOVE across the drive, into the
trees, to a MOUND of freshly dug dirt.

HOLD as the dirt begins to move, and A HAND emerges, the skin
pale, dead white, the fingers long with huge gray talons...

24 EXT. MOTEL - OFF THE INTERSTATE - NIGHT

24

A blinking, neon pink MOTEL sign. The display reads: "NO
VACANCY. PRIVATE PARTY."

A cheap motel off the interstate. The SOUNDS of Team Crow
PARTYING inside.

25 INT. MOTEL ROOMS - NIGHT

25

Connecting rooms, currently occupied by Team Crow, the only guests in the motel. The place is a mess: beer and whiskey bottles, food containers, dirty clothes, etc. A tape deck BLARES; Team Crow is deep into its victory celebration with an assortment of LOCALS.

Ortega and Anthony play some kind of drinking game. Deyo is playing bartender, pouring endless shots of whiskey, opening beers. He is assisted by an attractive YOUNG HOOKER, 20's, tarted up and drunk as a skunk.

Father Gio talks with a HIGHWAY PATROLMAN, 50's. Both ignore the parade of YOUNG HOOKERS moving through the rooms.

FATHER GIO

Thank you for all your help.

HIGHWAY PATROLMAN

Father, all I've been doin' for two weeks is runnin' whores and buyin' out liquor stores for this bunch. When the hell they gonna leave?

Crow comes up, overhears this last...

CROW

We're pulling out tomorrow.

HIGHWAY PATROLMAN

Can't say I'm sorry to hear it.

A PRETTY, DARK-HAIRED HOOKER (KATRINA)

walks through the rooms. She glances over at Crow. Stares. Definitely interested.

MONTOYA AND CATLIN

earnestly chat up a pair of HOOKERS, while BAMBI dances cheek to cheek with a 50-YEAR-OLD HOOKER.

FIRST HOOKER

Y'all work together?

MONTOYA

That's right.

FIRST HOOKER

What'cha do?

(CONTINUED)

MONTOYA
We kill vampires.

FATHER GIO AND CROW

FATHER GIO
I briefed Rome. They're wiring a payment
to the Monterey account.

CROW
Thanks, Gio.

FATHER GIO
Also, Cardinal Alba is flying into
Houston. He wants to meet with you
tomorrow.

CROW
Tomorrow's my day off.

FATHER GIO
Not any more.
(beat)
Jack -- what do you figure happened to
the Master?

CROW
I don't know. Masters usually don't
leave a nest filled with goons.

FATHER GIO
What says he's still in Texas? He could
be anywhere by now.

CROW
Why would he run? He didn't know we were
coming.

DAVIS

tries to vault over a sofa using a pike. Blind drunk, he
misses badly, CRASHES uninjured into an end table.

MONTOYA AND CATLIN

with their Hookers:

FIRST HOOKER
No, really, what do you guys do?

MONTOYA
Yeah, really -- we kill vampires.

(CONTINUED)

SECOND HOOKER
(sarcastic)
Right.

MONTOYA
Hey, Catlin -- she doesn't believe me.

CATLIN
(to the Second Hooker)
I know how you feel, baby. Nobody
believes in vampires.

MONTOYA
Thing is, we kill vampires for a living.

CATLIN
Hunt 'em down and kick the shit out of
'em.

The Hookers have blank looks on their faces. Is this a joke?

MONTOYA
So we know there's vampires stalkin' the
earth, right here and now. We also know
there's a God, too.

CATLIN
We just don't understand Him.

26 INT. MOTEL HALLWAY - NIGHT

26 -

Katrina, the dark-haired hooker, steps out into the hall.
She passes Father Gio and the Highway Patrolman haggling with
an irate MOTEL OWNER about the room damages.

MOTEL OWNER
... gonna take me at least a week to
clean up this place. These dipshits have
nearly ruined me...

HIGHWAY PATROLMAN
So just give a figure, Bob.

FATHER GIO
How's 5 thousand?

MOTEL OWNER
(eyeballs pop)
All right.

Father Gio starts peeling off hundred dollar bills from a
thick wad.

(CONTINUED)

CROW

at the end of the hallway. Smokes a cigarette. Katrina comes up to him...

KATRINA

Can I have a cigarette?

Crow gives her one. Lights it.

KATRINA (CONT'D)

Nice party. But you look like you got something other than me on your mind.

(Crow smiles, nodding)

Feel like telling me about it?

CROW

We were looking for something today -- didn't find it.

KATRINA

(leans closer)

That can be a real pain in the ass.

(closer)

Maybe you should try looking somewhere else. I can show you where you might start...

Katrina kisses him, and while she does takes his hands and places them on her butt.

CROW

You're right. I should've been looking in a whole different place.

KATRINA

So how about you go get me something to drink, and then we meet in your room?

CROW

First good idea I've heard all night.

Crow hands her his room key, heads off down the hall. Katrina smiles to herself...

INSIDE THE MOTEL ROOMS

Anthony hurls a lamp through a window...

27 EXT. MOTEL - NIGHT

27

CRASH! The lamp and shards of glass fall to the motel parking lot.

HOLD -- as we SEE a FIGURE appear out of the darkness by the road.

THE MASTER VAMPIRE (VALEK)

Lit by the motel sign. Wears a long, dark coat smeared with dirt. Tall, regal and powerful.

His face is a tightly controlled mask, the features undeniably handsome, the eyes brilliant and cold. He exudes enormous physical strength, but also an intense charisma that, while it might be called sexual, is really something other: a dark mixture of desire and contempt -- totally lacking in compassion.

He is, after all, a creature without a soul.

Valek starts for the motel...

28 INT. MOTEL ROOMS - NIGHT

28

Crow ENTERS, heads for Deyo to get drinks. Montoya and Catlin now dance with their Hookers. The joint is jumpin'.

CROW

Give me a couple beers, Deyo.

DEYO

You got it, boss.

Deyo grabs the beers from a tub of ice as Father Gio stumbles over, drunk.

FATHER GIO

You're magnificent, Jack -- have I ever told you that?

CROW

You'd better slow down, Gio.

FATHER GIO

I am not drunk.

29 INT. CROW'S MOTEL ROOM - NIGHT

29

The door opens. Katrina walks in. Closes the door behind her.

The room is half-lit from a table lamp. The SOUNDS of the party ECHO through the wall. And the curtains billow. The window is open.

Katrina CROSSES to the window. Closes it. She pauses here for a beat -- as if she senses something -- then walks toward the bed...

CAMERA SLOWLY PANS UP -- to REVEAL Valek pressed against the ceiling, defying gravity, staring down at her...

VALEK'S POV - HIGH ANGLE LOOKING DOWN

Suddenly the POV sweeps down from the ceiling, INTO Katrina's face as she turns, surprised...

WHAM! RED SCREEN.

Finally the RED bleeds away, REVEALING Katrina on the floor. Mouth open, eyes glazed. As if she's been shot up with heroin -- and the rush is just now hitting her.

VALEK

Doesn't it feel beautiful? Something
you'll never forget...

Valek's head RISES INTO FRAME. Under Katrina's raised skirt, two ugly bleeding fang marks on her inner thigh just below the very sexy blue panties she's wearing. Two punctures several inches apart -- like the bite of a monstrous spider...

VALEK (cont'd)

... I know I won't.

As he smiles, SEE Katrina's blood smeared on his teeth.

30 INT. MOTEL ROOMS - NIGHT

30

Deyo YELLS across the room.

DEYO

Hey, we're runnin' out of beer!

Crow is still trying to get back to his room. Father Gio has his arm around him, looks at his watch. 5 a.m.

(CONTINUED)

FATHER GIO

We may have to knock over a liquor store.

HIGHWAY PATROLMAN

Hell, might as well -- I don't care anymore.

CATLIN

(staggers to his feet)

No, wait a minute, wait a minute...

(heads for the door)

We got another case of beer in my room...

Catlin stops dead in his tracks.

Standing in the doorway is Valek. Before Catlin can react, Valek RIPS HIM OPEN with one ROAR of his hand -- then pulls him apart. Catlin dies -- SCREAMING in a spray of blood and organs.

The room freezes in horror. Before anyone can move -- Valek comes up behind Ortega, grabs his head, pulls back and twists it... all the way around!

Ortega's body drops to the floor. The tableau is broken by SCREAMS...

ON CROW

REACTING -- dropping the beer -- his horrified expression -- moving -- time slowing down...

VALEK

RIPS through the room. The Highway Patrolman has time only to raise his hand in front of his face before it tears him shoulder to throat in one flash of taloned fingers.

They have no chance. It's night. It's a Master Vampire.

CROW

looking -- looking -- time slowed to a crawl --

CROW'S POV:

He SEES: the crossbow leaning against an end table.

Crow -- diving for it.

People starting to move -- reacting too slowly -- far too slowly --

(CONTINUED)

BAMBI

BELLOWS and CHARGES LIKE A BULL, tackling Valek, driving him to the wall.

Valek thrusts his clawed hand up into Bambi's gut. His hand emerges through Bambi's back, BLOOD spraying out.

CROW

dives -- CRASHING over bodies.

He comes down on the tip of the bolt with his shoulder. The barb tears into his flesh. The lamp goes CRASHING to the floor - shorting out. The crossbow bounces away crazily.

Crow grabs his shoulder.

DAVIS

charges Valek, pulling a .38 from his belt, EMPTYING it point-blank into Valek's chest. Valek staggers back...

Anthony moves in with a pike poised to thrust. Valek grabs Davis, swings him around into the tip of the pike. Davis SCREAMS as the pike pierces his back, driving through him...

CROW

gets to his feet...

Valek is lifting Anthony like a rag doll. They make eye contact...

CLOSE ON CROW

Stunned, staring in horror and disbelief.

VALEK

slowly smiles...and RIPS Anthony's throat out with his fangs.

Crow YELLS, charges Valek. Valek throws Anthony at him. Crow dives out of the way. Anthony's body SLAMS into Montoya, taking him down.

Crow grabs a jagged, broken chair leg and moves toward Valek.

Valek strides through the SHRIEKING Hookers, slashing into them, drawing blood. Then he turns to face Crow.

Crow lunges. Valek dodges easily, swipes at Crow, who barely keeps from getting his head torn off.

(CONTINUED)

FATHER GIO

sees: A SHOTGUN lying on the floor. He reaches for it.

CROW THRUSTS AGAIN

Valek grabs Crow, pulls the chair leg from his grasp, throws him against the wall.

Crow crumples to the floor.

Valek moves toward him, but...

FATHER GIO

FIRES, blasting Valek in the back. Valek is knocked off his feet, but quickly recovers, rises, and turns on the Priest.

He grabs Father Gio's hands, forces the barrel of the shotgun up towards his head, and pulls the trigger...

FATHER GIO'S LEGS

are sprayed with blood, jerk once, and go still.

DEYO

OPENS FIRE with an automatic pistol. BLAM, BLAM, BLAM!

THE SLUGS

hit Valek, driving him back to the wall.

MONTOYA

rushes forward and scoops up Crow, drags him toward the door to the hallway...

DEYO

advances on Valek, BLASTING away...

VALEK

grabs a Hooker, swings her around as a shield. BLAP, BLAP, BLAP! The slugs from Deyo's pistol rip into her. Her SCREAMS are silenced. She falls.

31 INT. MOTEL HALLWAY - NIGHT

31

Montoya helps Crow to his feet. They look back into the darkened room...

(CONTINUED)

31 CONTINUED:

A SNAPSHOT FROM HELL:

Inside the room, Valek SLASHES the last of the Hookers. Deyo charges him with a stake, before he is cut apart by a single, backhanded, almost casual blow.

MONTTOYA

C'mon!!!

Montoya grabs Crow, pulls him along...

32 INT. MOTEL LOBBY - NIGHT

32

Crow and Montoya haul ass down the stairs, across the lobby, out the doors...

33 EXT. MOTEL PARKING LOT - NIGHT

33

Katrina staggers dazedly toward her car as Crow and Montoya come streaking out of the lobby and head for a pickup truck.

Crow sees Katrina.

She's wobbling, stoned. Thin fingers of blood crawl down her leg from under her skirt.

Montoya opens the driver's door of the pickup. Crow tosses him the keys, runs toward Katrina.

MONTTOYA

Leave her! She's dead anyway!

Crow ignores him. Grabs Katrina. She's totally disoriented, weaving. Crow picks her up in his arms -- runs to the pickup.

Montoya starts the ENGINE as Crow opens the door, shoves Katrina inside...

VALEK

steps out of the lobby. SEES the pickup reverse and SCREECH out of the motel parking lot.

34 EXT. TWO-LANE HIGHWAY - NIGHT

34

The pickup hangs a right onto the highway and accelerates off into darkness...

35 INT. PICKUP - NIGHT

35

Crow -- almost afraid to look back. Glances at the speedometer that records: 50... 60... 70. Looks hard at Montoya, who floors it.

CROW

Hit it!

70 -- 80 mph -- 85...

36 EXT. VALEK'S POV - NIGHT

36

Hurtling down the two-lane, coming up behind the pickup with incredible speed, almost like he's flying...

VALEK

leaps over the back of the tailgate...

Lands with a CRASH on the bed of the pickup.

Valek SCREAMS --

VALEK

Crow! Jack Crowww!!

37 INT. PICKUP - NIGHT

37

Crow turns as the Valek's hands CRASH through the back window.

Valek's face: teeth glistening, shining with blood.

One hand on the wheel, Montoya yanks his .44 magnum from his belt and FIRES -- BLAM! -- point blank into Valek's face.

38 EXT. PICKUP - NIGHT

38

The impact of the slug sends Valek CRASHING backwards -- back over the tailgate and onto the road at 85... hitting and skidding along the asphalt...

39 INT. PICKUP - NIGHT

39

Crow turns to Montoya.

(CONTINUED)

39 CONTINUED:

CROW
C'mon, c'mon....!

40 EXT. HIGHWAY - NIGHT

40

Valek stands up. His clothes are torn. But he starts running again...

VALEK'S POV:

zooming down the two-lane -- closing on the pickup truck ahead...

41 INT. PICKUP - NIGHT

41

Just then the pickup goes up over a rise in the road.

To the East -- they SEE -- just over the crest...

The morning sun... just rising --

Dawn breaking. Light on the windshield. Saved.

Then they SEE the hay truck in the middle of the road.

Montoya, doing 100, swerves to avoid it...

42 EXT. HIGHWAY - DAWN

42

The pickup skids, loses it off the road -- tumbling, turning over.

TELEPHOTO SHOT:

the pickup flipping and turning, end-over-end... toward us.

It comes to a rest in a cloud of dust.

Silence.

THE WRECKAGE:

Crow stumbles, bleeding, out of the wreck. Goes back for Montoya, pulls him out.

CROW
You okay?

(CONTINUED)

Montoya nods. Crow returns to the wreck, pulls Katrina out. She slumps to the ground.

MONTOKA

Jack -- he knew your name.

CROW

Yeah.

(leans down to Katrina)

Can you walk?

(she doesn't respond)

MONTOKA

What are you doing?

CROW

She's going with us.

Montoya steps over, whips back Katrina's skirt, revealing the bleeding fang marks.

MONTOKA

Hey, man -- he fuckin' bit her!

CROW

She hasn't turned yet.

MONTOKA

But she's on her way!

CROW

Under 48 hours, the telepathic link with the Master won't take hold.

MONTOKA

Are you nuts? After that he's gonna start receiving her thoughts. He'll know just where to come find us.

CROW

Exactly. And we'll be sitting there waiting to shove a stake right up his ass.

Crow drags Katrina to her feet. She's pale, barely conscious, eyes half-lidded.

CROW (CONT'D)

We're going to use her. To get to the Master. And to whoever tipped him off.

(beat)

We were set up, Montoya. He knew more than my name.

(CONTINUED)

MONTROYA

Who?

CROW

I don't know. But I want the son of a bitch.

(to Katrina)

C'mon -- we got to walk.

No response. Crow shakes Katrina violently.

CROW (CONT'D)

You hear me?

Finally Katrina nods. Crow pulls her along, up toward the road. Montoya follows.

43 EXT. ROAD - DAY

43

Crow, Katrina and Montoya grimly march along. The sun is high now, blasting down on them.

44 EXT. GAS STATION - DAY

44

A big Buick sedan is parked by the pumps. A MAN gets out as an ATTENDANT approaches.

MAN

Fill it up.

ATTENDANT

Self-serve only.

MAN

Right.

The Attendant unlocks the pump.

AT THE REAR OF THE STATION

Crow and Montoya watch. Katrina leans against the wall, out of the blazing sunlight.

THE ATTENDANT

ENTERS the garage. The Man begins filling his car.

MONTROYA

pulls his .44 magnum. Moves around the side of the station. Peers around the corner.

(CONTINUED)

HIS POV: the man is hunkered over the hose...

Montoya holds the gun behind his back. Walks casually to the car...

The Man tops off, replaces the nozzle on the pump rack...

Montoya looks in the driver's window...

The keys are in the ignition.

The Man screws tight the fuel cap, looks up, SEES Montoya peering into the driver's window.

MAN

Can I help you with somethin'?

Montoya raises the gun.

MONTOYA

Yeah. I'm gonna borrow your car. Either you say "help yourself" -- or I blow your teeth out.

MAN

(terrified)

Help yourself.

MONTOYA

Thank you very much.

Montoya jumps in the Buick, starts up.

Crow and Katrina stumble to the road. Montoya ROARS out of the station, zips over, picks them up, drives away.

45 INT. BUICK - DAY

45

Crow drives. Montoya in the passenger seat. Katrina is slumped in the back seat.

46 EXT. MOTEL OFF THE INTERSTATE - DAY

46

The Buick pulls up in front of the motel. The front doors still stand open. The place looks quiet, empty.

47 INT. BUICK - DAY

47

Crow and Montoya stare grimly at the motel.

(CONTINUED)

CROW

Take her to Santa Fe. The Brice Hotel.
It's on 7th and Market. Hole up there.
I'll find you as soon as I can.

(starts out the door)

Dump this thing and take the jeep.

MONTROYA

You can't bury 'em all, Jack.

CROW

(beat)

Get going.

Crow gets out of the car. Walks toward the motel entrance.

Montoya watches for a beat. Then gets out of the Buick.

48 EXT. PARKING LOT - DAY

48

MONTROYA

Can I talk to you?

CROW

(stops)

We're wasting time.

MONTROYA

Rule number seven: never bury another
team member by yourself.

CROW

This comes under 'special circumstances'.

MONTROYA

The whole fuckin' team's been
slaughtered.

CROW

I can handle it.

MONTROYA

Bullshit! This stinks, man!

CROW

So you got any bright ideas?

MONTROYA

Yeah -- we kill the whore, bury the team
together, and head back to Monterey.

(CONTINUED)

CROW

If you want to pull out, go ahead.

MONTROYA

I didn't say that.

CROW

Someone's changed the rules. So now we have to do whatever it takes.

(silence)

We got less than 11 hours till the sun goes down. You got something else to say, spit it out.

MONTROYA

(beat)

Just don't be too long. I get nervous when you're not around.

Montoya walks to the Buick. Crow heads for the motel.

49 BURIAL SEQUENCE - INT. LOBBY - MOTEL - DAY

49

Crow ENTERS. SEES behind the check-in counter -- a door to a small office stands open.

INSIDE THE OFFICE:

Crow peers in -- stares at a congealed pool of blood that leads to the body of the Motel Owner, lying face up, his neck and chest ripped open, gutted like a pig...

50 INT. MOTEL ROOMS - DAY

50

Crow ENTERS a scene of complete horror. Sunlight streams through broken windows. Blood. Flies BUZZING. Crow stares grimly.

ANOTHER ROOM:

Crow takes a handful of wooden stakes from a box. Grabs a hammer.

CROW

bends down over Catlin. Stares at his face. Then places the pointed tip of a stake over Catlin's heart.

CROW'S HAND

holds the hammer -- rises - pauses - plunges downward...

(CONTINUED)

50 CONTINUED:

WHAM! The stake SLAMS through Catlin's heart.

51 CUTAWAY - INT. JEEP - DAY 51

Montoya drives. Still in shock. Katrina is slouched next to him. Her eyes closed. Hands pushing at something invisible.

52 INT. MOTEL ROOMS - DAY 52

Crow places a stake over Father Gio's heart.

CROW'S HAND - THE HAMMER

It arcs upward -- SLAMS downward -- WHACK!

ANOTHER ROOM

as Crow hefts an axe. Studies its thick, gleaming blade.

CROW

lines up the axe blade on Ortega's throat. Lifts the axe high. Swings it down violently...

CROW'S HAND

lifts Ortega's severed head -- places it on a sheet.

53 CUTAWAY - INT. JEEP - DAY 53

Montoya pulls away from a fast-food restaurant. Eats a burger, sips a Coke. Glances at...

Katrina. She appears to be asleep.

54 INT. MOTEL ROOMS - DAY 54

Crow pours gasoline from a can -- SPLASHES it over beds, furniture, bodies...

55 EXT. MOTEL LOBBY - DAY 55

Crow empties the last of the gasoline from the can. Lights a match. Tosses it.

He strides away from the lobby, as the gas catches FIRE.

THE MOTEL

(CONTINUED)

as the Team Crow van pulls out onto the two-lane. Smoke pours out of the lobby.

56 EXT. TWO-LANE ROAD - DAY

56

A mile or so from the motel. SEE black smoke rising in the distance. The van comes to a stop by the side of the road.

Crow gets out. Unloads a tied-up sheet filled with -- severed heads. The bottom of the sheet is red-black with blood.

Crow carries the heads like Santa hauling his sack. Drops the bundled sheet off the shoulder of the road. Starts digging a hole with a shovel.

Finally Crow drops the sack into the hole, starts filling it.

57 INT. VAN - MAGIC HOUR/SUNSET

57

Crow drives, toward the setting sun. On his CAR RADIO:

NEWS ANNOUNCER

(V.O.)

Bradshaw, Texas is the scene today of a grisly mass murder.

58 INT. JEEP - NIGHT

58 -

Montoya drives. Listens to the RADIO. Katrina is motionless beside him.

NEWS ANCHOR

(V.O.)

Texas authorities have discovered at least 10 bodies in the burned-out rubble of the Bernard Motel on Route 47 west of Bradshaw.

59 INT. BRICE HOTEL LOBBY - SANTA FE, NEW MEXICO - NIGHT

59

Montoya stands at the check-in counter, talking to a CLERK.

MONTOKA

I need a room.

CLERK

For how long?

(CONTINUED)

MONTOYA

A few days.

CLERK

\$375 a week. Plus \$25 for the cable TV.

Montoya digs out his wallet.

60 EXT. BRICE HOTEL - JEEP - NIGHT

60

Montoya leans into the jeep. Hurriedly wipes the dried blood off Katrina's leg. Pulls her out into the chilly night air.

MONTTOYA

Take my arm.

61 INT. BRICE HOTEL - NIGHT

61

The Clerk watches Montoya with Katrina on his arm, walking unsteadily to the elevator...

62 INSIDE THE ELEVATOR:

62

The doors close. Montoya lets Katrina slump to the floor.

63 INT. BRICE HOTEL ROOM - NIGHT

63

Dingy room. Montoya smokes. Drinks a beer. Watches TV -- a news report.

TV NEWS ANCHOR

(over TV)

Sources close to the investigation report that all the bodies were decapitated. The remains of the heads were found buried a mile away from the murder scene...

Montoya glances over...

Katrina lies asleep on the bed. The contours of her body backlit by the bed-table lamp. Her wound has started bleeding again -- rivulets of blood trickle down her leg.

64 EXT. PHONE BOOTH - HOUSTON, TEXAS - NIGHT

64

The Team Crow van is parked near a phone booth in a dark, run-down section of Houston. Crow is on the phone.

(CONTINUED)

CROW
(into phone)
Jack Crow. I'm at Central and 14th.
Request immediate pickup.
(beat)
I'm alone.

65 INT. HOTEL ROOM - NIGHT

65

Montoya emerges from the bathroom with a wet washcloth.

He sits on the bed next to Katrina. Stares at her. Gently rolls her over. Lifts her skirt. Begins wiping the blood off her leg.

66 EXT. PHONE BOOTH - HOUSTON, TEXAS - NIGHT

66

A black limousine pulls up. Two large MEN wearing expensive suits get out. Crow steps out of the shadows, walks up to them.

LIMO GUY
Mr. Crow?

67 INT. BACK SEAT OF LIMOUSINE - NIGHT

67

Crow sits exhausted as the limo drives through the night streets.

68 EXT. CATHOLIC CHURCH AND SEMINARY - HOUSTON - NIGHT

68

Massive stone church. The seminary sprawls behind it. A wall hides the inner activities from the outside world.

69 INT. GUEST ROOM - NIGHT

69

Large and elegant. Crow sits in a chair. A PRIEST/DOCTOR attends to his shoulder wound.

70 INT. SHOWER - GUEST ROOM - NIGHT

70

Crow takes a shower. His face through the glass -- water dripping, distorting his features -- haunted.

71 INT. BRICE MOTEL ROOM - NIGHT

71

Montoya sits smoking.

He watches Katrina sleep. She's naked under the sheets. Her clothes are neatly folded on a chair.

72 EXT. TRAIN TRACKS - NIGHT

72

A desolate section of track. In the middle of nowhere. Valek sits nearby, staring into the darkness. Waiting.

In the distance, the faint sound of an approaching TRAIN.

DOWN THE TRACKS: the light of the train appears, the SOUND building...

Valek stands as the train rushes toward him, at 80 mph. He watches impassively as car after car BLASTS by.

WHAM! The last of the train cars ROARS past the spot where Valek stood. He's no longer there.

ROOF OF A TRAIN CAR

Valek pulls himself up, rolls onto the roof. He crouches there, patient and still, as the train carries him off into the night...

73 INT. SEMINARY CORRIDOR - DAY

73

Dressed in fresh clothes, Crow comes down the corridor, into:

74 INT. ANTEROOM - DAY

74

A BODYGUARD sits on duty in an anteroom. He gives Crow a brief, professional frisk, then ushers him through another door...

75 INT. OFFICE - DAY

75

Two MEN wait for Crow. CARDINAL ALBA, 60's, an Italian cleric, sits in an over-stuffed chair. By his side in a wooden chair is FATHER ADAM, a boyish but intense Jesuit in his 30's. A TV is on, showing reports of the motel massacre.

(CONTINUED)

CARDINAL ALBA

Hello, Jack. Please sit down.

(Crow sits)

I see you are injured.

CROW

Me? Hell, no. It's not much considering everybody else is dead.

FATHER ADAM

How did it happen?

CROW

(eyes him)

Who are you?

CARDINAL ALBA

This is Father Adam Guiteau. Father Adam is our archivist. He's completely familiar with your activities.

Crow shoots a glance at the TV: news footage of the motel, sheet-covered bodies being loaded into a meat wagon, a TEXAS RANGER removing the sheet-wrapped severed heads from the ground...

CROW

We cleaned out the nest near Bradshaw.

That night a Master showed up.

(beat)

No Master was ever like this. Superhuman strength. Unkillable. Like a machine. We didn't stand a chance.

Crow looks right at Cardinal Alba...

CROW (cont'd)

So tell me if I'm wrong, Cardinal, but isn't he the one we've always talked about -- the one we knew would come along one day...?

CARDINAL ALBA

(ignores the question)

There are some other developments.

(beat)

Tom Callahan is dead. The whole European team is wiped out.

CROW

When?

(CONTINUED)

FATHER ADAM

Three days ago.

Father Adam hands Crow a stack of photographs. Black-and-white. Gruesome.

FATHER ADAM (CONT'D)

Callahan's team was clearing a large nest near Cologne, Germany. The local authorities described it as a terrorist attack.

Crow leafs through the photos -- team members torn limb from limb.

FATHER ADAM (CONT'D)

We found this at the site.

Father Adam hands Crow a small, rectangular object, covered with a cloth.

Crow lifts the cloth. It's a small, antique oil portrait. Despite the old-fashioned dress and painting style, the subject is recognizable: Valek, the Master Vampire.

CARDINAL ALBA

Is he the one?

CROW

Yes.

(beat)

What's this?

CLOSE: Crow points to a single word inscribed at the bottom of the painting, inside a circle with four rays -- Celebratvm.

FATHER ADAM

Latin -- for "Celebrate".

CROW

"Celebrate" what?

CARDINAL ALBA

We don't know.

FATHER ADAM

I've authenticated the portrait. It was painted in the year 1340. His name is, or was, Jan Valek. Born in Prague, 1311. He was a priest who turned against the church and led the Bohemian peasants in an uprising, capturing several towns.

(MORE)

(CONTINUED)

FATHER ADAM (cont'd)
The Holy Roman Empire sent its soldiers,
and after weeks of bloody fighting, the
rebellion was put down.

Crow stares at the portrait. MOVE IN on Valek's face.

FATHER ADAM (CONT'D)
Valek was tried for heresy and burned at
the stake -- but after his death, there
were reports that he was seen walking at
night. It was said he killed the living
to drink their blood. His grave was
opened and found empty. It was the first
known case of vampirism.

CARDINAL ALBA
Valek is not like the other Masters
you've hunted before. He is the first
and most powerful, the progenitor of all
other vampires on Earth. Their powers
are dilutions of his. And he is by far
the most intelligent. Over the years,
our crusade has killed hundreds of his
kind, but Valek eludes us. Of all our
slayers, only you have faced Valek and
survived.

Crow lets this pass. He rises.

CROW
I'm going back out.
(indicates the portrait)
Mind if I hang on to this?

CARDINAL ALBA
Jack -- I have been in contact with Rome
this morning. Our Holy Father requests
that you rebuild your team.

CROW
There isn't time.

CARDINAL ALBA
You are to return to Monterey, recruit
new team members, and try again when you
are at full strength. Father Adam will
accompany you and take Father Giovanni's
place.

CROW
No.

(CONTINUED)

CARDINAL ALBA

(even)

This is non negotiable. The rules established for our work are far older and more important than any individual...

CROW

Valek is the original, the source of the disease, the very first vampire created by the Catholic Church...

FATHER ADAM

By accident...

CROW

This was your fight, Cardinal... now it's mine.

CARDINAL ALBA

If you refuse to follow the rules, the operation will be cancelled, the funding withdrawn.

Crow looks from Cardinal Alba to Father Adam, then back again.

CROW

Let me ask you one thing, Cardinal. Any idea why Valek knows my name?

Cardinal Alba shakes his head.

Crow turns, leaves. As the door closes behind him, the Cardinal stares at Father Adam.

CARDINAL ALBA

Stay close to him.

Father Adam nods, follows Crow.

76 EXT. BRICE HOTEL - DAY

76

Montoya comes down the street. Alone. He carries a sack of burgers and fries. He ENTERS the hotel.

77 INT. BRICE HOTEL ROOM - DAY

77

Katrina awakens. To discover she's face down under the covers. Naked. And tied to the bed with ropes. A piece of duct tape covers her mouth.

(CONTINUED)

She squirms frantically. Squints at the bright sunlight streaming in from a window.

A key in the door. It opens. Montoya ENTERS from the hall. Closes the door, locks it.

Katrina stares at him -- terrified.

Montoya puts down the food. Walks over to the bed.

MONTTOYA

Do what I say and you won't get hurt.

Montoya sits next to her. Slowly begins to peel away the duct tape from her mouth.

MONTTOYA (CONT'D)

What's your name?

(no response)

Do you understand what's happened to you?

Katrina starts struggling, SCREAMS. Montoya SLAPS a hand over her mouth.

MONTTOYA (CONT'D)

HEY! Do you understand what's happened to you? Shake your head yes or no.

Katrina stops struggling. Shakes "no".

MONTTOYA (CONT'D)

Okay. I'll tell you exactly what's going on, but if you scream I'll tape your mouth shut again.

(beat)

What's your name?

(he uncovers her mouth)

KATRINA

Katrina

MONTTOYA

All right. Katrina, here's the score.

Montoya rises, returns to the fast-food, grabs a burger.

MONTTOYA (CONT'D)

I took your clothes off. I tied you up. And I saved your ass. Me and another guy. He's not here.

(chews the burger)

You've been bitten by a vampire, Katrina.

Remember? The party at the motel? Big

(MORE)

(CONTINUED)

MONTROYA (cont'd)
guy, pointy teeth?
(she stares; no response)
It doesn't matter. It'll come back to
you pretty soon. Anyway, he's gonna come
looking for you.
(another bite of burger)
A master vampire has a telepathic link
with his victims. He sees what you see,
feels what you feel -- and vice versa.
If we just sit tight, he'll show up here
eventually. And when he comes to get
you, we unleash on him. Pretty simple,
really.
(beat)
Oh, and Katrina -- one more thing.

Montoya moves close to her.

MONTROYA (CONT'D)
You try anything, I'll kill you.
Understand?

78 EXT. DESERT HIGHWAY - DAY

78

The Team Crow van BLASTS down a desert highway.

79 INT. VAN - DAY

79

Crow drives. Father Adam sits next to him.

FATHER ADAM
I know all about you, Mr. Crow. I know
your parents were bitten by vampires, and
the Church raised you, trained you to be
it's master slayer...

CROW
Ancient history.

FATHER ADAM
The truth is, I don't like being forced
on you like this. I was supposed to take
over for Father Giovanni when he retired.

Crow drives in stony silence.

FATHER ADAM (CONT'D)
For what it's worth, it was something I
dreamed of, all these years, ever since I
first heard of the slayers.

(beat)

(MORE)

(CONTINUED)

79 CONTINUED:

FATHER ADAM (cont'd)
I only want to be a part of the team, and
help in any way I can.

Suddenly Crow pulls a hard left...

80 EXT. DESERT HIGHWAY - DAY

80

The van SCREECHES across the highway, almost tipping over,
and SLAMS off the road in a cloud of dust...

...finally coming to a stop behind a rise, hidden from the
highway.

Crow gets out. Opens the passenger door. Drags Father Adam
from the van. Pulls a 9mm, jamming it up to the priest's
throat.

CROW
Who set us up? Was it you?

FATHER ADAM
What are you talking about?

CROW
Don't get stupid with me, padre.
(COCKS gun)
Who set us up?

Crow jams the barrel of the gun against Father Adam's
forehead.

CROW (CONT'D)
If you think I won't blow your brains out
because you're a priest -- you are
misjudging the wrong motherfucker.

FATHER ADAM
If you have to kill me, then do it -- but
I don't know what you're talking about.

After several beats, Crow finally lowers the gun.

CROW
We'll see about that.

81 INT. VAN - DAY

81

Driving again. A long silence.

FATHER ADAM
Where are we going?
(no response)
(MORE)

(CONTINUED)

FATHER ADAM (cont'd)

You've got to tell me what's going on,
Mr. Crow.

CROW

Have you ever seen a vampire?

FATHER ADAM

No.

CROW

First of all, they're not romantic. They
don't dress in formal wear and have
strange accents. Forget what you've seen
in the movies. They don't turn into
bats. Crosses and garlic won't work.
They don't need a coffin to sleep in, and
they're not gay.

(beat)

You kill 'em with a wooden stake through
the heart. Sunlight works too.

Crow tosses him a map. Scarlet circles dot several locations
in the U.S.

CROW (cont'd)

This map shows all the encounters in the
United States as far back as the 1800's.

FATHER ADAM

I've never seen this...

CROW

No one has, outside of the team. Look at
the southwest. Do you see the spiral
pattern? If you time sequence the
encounters, you get a logarithmic
pattern, ever widening.

(beat)

It's a search pattern. They're looking
for something.

FATHER ADAM

Do you know what it is?

CROW

I heard stories when I was young.
Something about a black cross, about
vampires walking in the sunlight.

Father Adam gets a troubled look on his face...

82 EXT. SMALL TOWN - MCCANDLES, TEXAS - NIGHT 82

The moon hangs over a small town - McCandles, Texas. The crickets SING. The lights are beginning to come on on Main Street.

83 EXT. A CATHOLIC CHURCH - NIGHT 83

At the end of Main. Evening Mass has ended. CITIZENS bid each other goodnight and head home.

An ELDERLY PRIEST stands on the steps, engaged in friendly CONVERSATION with a few PARISHIONERS. He greets a middle-aged CLEANING LADY as she walks up and ENTERS the church.

Our vantage point is high, as though someone is watching the goings on from nearby. And someone is:

VALEK

hidden in the shadows on a roof across from the church. He watches intently, waiting for the crowd to depart...

84 INT. BRICE HOTEL ROOM - NIGHT 84

Montoya watches TV from a chair. He looks tired. Katrina is in bed asleep.

MOVE IN on Katrina's face. She begins to struggle in her sleep -- against whatever dream she's having. As we reach an EXTREME CLOSE-UP, SMASH CUT TO:

PSYCHIC IMAGE - VALEK'S POV:

85 EXT. CATHOLIC CHURCH - NIGHT 85

The same SHOT we saw a few moments ago, looking down at the church, the elderly Priest saying goodnight to the parishioners on the steps...

86 WHAM! BACK TO SCENE - INT. BRICE HOTEL ROOM - NIGHT 86

Katrina wakes up with a start. She just saw through Valek's eyes. Montoya looks over at her.

Katrina looks around the room. Her gaze stops on Montoya.

(CONTINUED)

KATRINA
What time is it?

MONTOYA
(checks his watch)
7:10.
(holds up a burger)
Want one?

Katrina shakes her head violently, as if the idea of food makes her ill.

MONTOYA (CONT'D)
You gotta eat something.

KATRINA
I can't.

MONTOYA
We're gonna have to work on that.

Montoya gets up, comes over to her.

MONTOYA (CONT'D)
The less you eat, the faster the virus moves through your bloodstream.

KATRINA
Virus?

MONTOYA
Yeah -- that's what I call it. Who knows what it really is. Poison, Kool-Aid, whatever -- all works the same. It turns you into a vampire.

Katrina -- stunned. Just hearing that word...

KATRINA
What happened to the other girls at the party?

MONTOYA
They didn't make it.
(beat)
So you remember now?

KATRINA
(nods)
How can this...be happening? Why doesn't anyone know?

(CONTINUED)

MONTTOYA

No one wants to know. That's how vampires survive. They're smart. They keep their numbers low, live in small bands, and the real world never catches on.

KATRINA

But what about the victims -- the bodies?

MONTTOYA

Do you know how many unsolved murders and disappearances there are just in this country alone every year?

Montoya returns to the chair, sits.

MONTTOYA (CONT'D)

Thousands. Bodies turn up all the time. People just vanish. So a little blip in the body count here and there, who's gonna think "vampires"?

KATRINA

Will I end up being one?

MONTTOYA

(shrugs).

Don't know for sure.

(beat)

Probably. Unless we get him before you turn -- then maybe there's a chance. We've never studied a victim in transit before. No one really knows much about it.

(beat)

Here's what we do know: you're connected to the Master Vampire now. He's a part of you. And this link'll grow stronger. You'll never be able to get him out of you, not while he still exists.

KATRINA

Then I don't want to live.

MONTTOYA

You might not.

KATRINA

(this sinks in; finally:)

Can I get dressed now?

(CONTINUED)

MONTOYA

Sure

KATRINA

(beat)

Would you get me a towel?

As Montoya gets up, goes into the bathroom...

87 PSYCHIC VISION - VALEK'S POV - WHAM! - EXT.CATHOLIC CHURCH - 87
NIGHT

MOVING around the church. Looking in windows. SEEING down into the basement meeting room. The Cleaning Lady we saw earlier is mopping the linoleum floor. The old Priest says goodnight to her and walks up a staircase.

Valek's POV CONTINUES TO MOVE, around the outside of the church. Comes to a back door, ENTERS, down some stairs...

88 WHAM! BACK TO SCENE - INT. BRICE HOTEL ROOM - NIGHT 88

Katrina comes out of the psychic vision -- just as Montoya returns from the bathroom, hands her a bath towel.

Shivering, Katrina wraps herself up under the sheets, slides out of bed, grabs her clothes, ENTERS the bathroom.

89 INT. BATHROOM - BRICE HOTEL ROOM - NIGHT 89

Katrina starts to close the door. Montoya appears, stops the door with his hand.

MONTOYA

The bathroom door stays open.

KATRINA

No way. I can't...

MONTOYA

Yes you can. Just leave it open a bit.

Katrina closes it almost all the way, leaving about an inch or so of space between it and the jamb.

Katrina steps back from the door. Begins putting on her clothes. Stares at her reflection in the mirror...

90 WHAM! PSYCHIC VISION - VALEK'S POV - INT. CATHOLIC CHURCH - 90
NIGHT

Valek's POV MOVES into the meeting room. The Cleaning Lady looks up, her expression going from surprise to fear as we MOVE swiftly toward her.

The Cleaning Lady stumbles back. Valek's POV ZOOMS into her throat.

WHAM! RED SCREEN IMPACT!

The POV PULLS BACK, to SEE the Cleaning Lady slump to the linoleum floor, blood spraying from her throat. She lies there, legs kicking involuntarily, until she expires.

WHIP-PAN:

Valek's POV looks up to SEE the elderly Priest coming back down the stairs, stopping in horror at what he sees. We MOVE TOWARD him. He stumbles back, but we BLAST RIGHT UP TO HIM...

91 WHAM! BACK TO SCENE - INT. BATHROOM - BRICE HOTEL ROOM - 91
NIGHT

Katrina wakes up, shaken and disoriented. She's crouched on the bathroom floor.

Shakily, breathlessly, Katrina rises. Goes to the door. Peers through the open space...

KATRINA'S POV:

Montoya in the chair. The TV is still on.

ON MONTOKA

Half-awake. Eyelids at half-mast. He reaches for a cigarette, lights it.

MOVE IN CLOSE on his face. He turns, stares at the bathroom door.

92 EXT. FIRE ESCAPE - BRICE HOTEL - NIGHT 92

Katrina stands on the edge of the railing, ten stories up, staring straight ahead. She leans forward, about to fall...

(CONTINUED)

92 CONTINUED:

...until Montoya grabs her from behind, yanks her back and they both fall onto the fire escape.

MONTOKA
What the fuck're you...?

She struggles violently in his grip, knocks him back against the window. Montoya's elbow SMASHES the glass and it SHATTERS, cutting him.

93 INT. BRICE HOTEL ROOM - NIGHT

93

Montoya pulls Katrina inside, throws her to the floor.

Suddenly, Katrina leaps at him, going for the bloody wound on his arm. She BITES down on the wound. He throws her off, grabs his wound...

MONTOKA
Jesus!

Katrina looks at him, a weird, defiant glaze in her eyes. Her mouth is covered with his blood. She's gripped by a blind instinct...

Then she comes out of her trance, horrified. She gags, covers her mouth, rushes into the bathroom.

94 INT. BATHROOM - BRICE HOTEL - NIGHT

94

Katrina leans over the toilet, retching. Montoya comes to the doorway.

When she's finished, Montoya grabs her, drags her back into...

95 THE BEDROOM

95

Montoya spins her over by the bed, COLD-COCKS her hard with his right hand. Katrina flops onto the bed -- unconscious.

MONTOKA
Fuck MEEE!

Montoya races to the table. Grabs his cigarette lighter.

96 BACK IN THE BATHROOM

96

Montoya holds his wounded arm over the wash basin. FLICKS the cigarette lighter. Holds the flame directly under the bloody wound.

He moves the flame back and forth across the wound. His flesh SIZZLES. Smoke rises from the burning skin.

Montoya HISSES in pain through clenched teeth. But he keeps the flame to the wound, cauterizing it...

RING. The telephone. RING.

Finally Montoya stops. Drops the lighter. Sweat pours off his brow. He grabs his arm in ferocious pain. And he's scared...

RING. RING.

Montoya staggers back into...

97 THE BRICE HOTEL ROOM

97

RING. Montoya picks up the phone.

MONTOKYA
(into phone)
Yeah.
(beat)
Where are you?
(beat)
Yeah -- fine.
(beat)
964.

98 INT. PHONE BOOTH - OUTSIDE BRICE HOTEL - NIGHT

98

Across the street from the Brice Hotel. Crow is in a phone booth. Father Adam stands outside.

CROW
All right, stay put. I'm coming up.

Crow hangs up, EXITS the phone booth.

CROW
Let's go.

(CONTINUED)

FATHER ADAM
May I ask you something?

Crow looks at him. Father Adam points to a thin leather strap around Crow's neck.

FATHER ADAM (CONT'D)
Is that a crucifix?

Crow pulls the strap out from his shirt: at the end are two long FANGS, roots and all. Father Adam goes pale.

CROW
A souvenir. I'm a sentimental kinda guy.

99 INT. BRICE HOTEL ROOM - NIGHT

99

The door opens. Crow and Father Adam in the hallway. They ENTER. Montoya shuts the door behind them, locks it.

Crow goes over to the bed, looks down at Katrina tied up, unconscious on top of the sheets.

FATHER ADAM
I'm Father Adam Guiteau. You're Tony Montoya, I believe. You don't look like your picture.
(off Montoya's look)
I'm an archivist. I've studied the team extensively.

CROW
Montoya.
(beat)
What's this bruise on her jaw?

MONTOKYA
I had to hit her.
(Crow looks at him)
She tried to kill herself. I pulled her back from the edge of the fire escape. I fell into the window.

Crow looks at the broken window, then back to Montoya.

CROW
And that's all.

MONTOKYA
(beat)
Yeah.

(CONTINUED)

CROW
So why'd you slug her?

MONTOYA
I cut my arm on the broken glass.
(shows his bandaged arm)
I was pissed off -- I don't know...

CROW
(re: Father Adam)
This is our new padre.

Father Adam moves closer to Katrina on the bed. He stares at her, deeply troubled.

CROW (CONT'D)
We've been ordered back to Monterey.
Rebuild the team. Start again.

MONTOYA
We're going back to Monterey?

CROW
No.

Father Adam reacts to this.

Crow hands Montoya the oil portrait of Valek.

CROW (CONT'D)
Take a look.

MONTOYA
It's him.

CROW
Callahan's team is gone -- slaughtered.
Montoya is stunned -- then alarmed.

MONTOYA
There's just us now...

CROW
That's it.

Crow allows this to sink in.

Montoya glances at Father Adam. The Priest gestures to Katrina.

FATHER ADAM
Who is she?

(CONTINUED)

CROW

She was bitten by Valek. Vampires are psychically linked to one another. The link works both ways. As soon as Valek hooks into her, he's gonna come looking for us. And we'll be waiting for him.

FATHER ADAM

We have orders to follow, Mr. Crow.

CROW

Fuck you, father.

FATHER ADAM

I'll have to tell Cardinal Alba...

Father Adam goes to the phone. Crow grabs him, SLAMS him against a wall.

CROW

Let's get something straight. You don't make a phone call, blow your nose or wipe your ass unless I tell you.

Crow releases him.

100 EXT. HILLS NEAR MCCANDLES, TEXAS - NIGHT

100

The moon is up, the stars are out, a coyote HOWLS.

SHUFFLING SOUNDS. A MATCH is lit.

Valek puts the match to an old-fashioned lamp. In its dim light, we can make out the elderly Priest. He sits on the ground, dirty, clothes torn. Looking up fearfully at Valek.

Valek holds A MAP out to the Priest, shoves it into his hands.

The old Priest takes the map in his trembling hands...

101 INT. BRICE HOTEL ROOM - NIGHT

101

Katrina has linked again with Valek. Behind her, Crow, Montoya and Father Adam talk.

CROW

These are the ground rules: during the night, one of us stays awake to watch her. No phone. No conversation regarding our plans.

(CONTINUED)

We SMASH INTO CLOSE-UP...

102 PSYCHIC VISION - VALEK'S POV - EXT. HILLS NEAR MCCANDLES - NIGHT 102

Through Valek's eyes, see the old Priest. Valek's hand ENTERS FRAME, the taloned fingers twisting...

VALEK

Show me.

103 INT. BRICE HOTEL ROOM - NIGHT 103

Katrina's eyes are wide -- she's deep into a psychic trance. Slowly she sits up in the bed.

MONTOYA

Jack...

They see her staring off into space.

CROW

Here we go....

Montoya moves over to Katrina.

MONTOYA

Katrina -- can you hear me?

Katrina nods.

FATHER ADAM

What is it?

CROW

The psychic link with Valek.

MONTOYA

There's someone else now -- someone you're connected with in your mind. Do you know who I'm talking about?

Katrina nods again.

CROW

What does she see?

MONTOYA

What are you seeing?
(she shakes her head "no")
Katrina, what are you seeing?

(CONTINUED)

KATRINA

I can't...

MONTTOYA

Yes you can. You're here with us, and
you're safe. Where is he? What do you
see?

KATRINA

Dark...

MONTTOYA

C'mon, keep trying

KATRINA

(trance-like)

... Map...

104 PSYCHIC IMAGE - VALEK'S POV - EXT. HILLS NEAR MCCANDLES - 104
NIGHT

CLOSE on the map. The elderly Priest draws a circle on it
with an ink pen.

Valek's taloned fingers MOVE INTO SHOT, grasp the map, yank
it away from the Priest...

KATRINA

(v.o.)

Circle... on a map...

MONTTOYA

(v.o.)

Where are you?

KATRINA

(v.o.)

Dark place...

105 BACK TO SCENE - INT. BRICE HOTEL ROOM - NIGHT

105

Everyone watches Katrina, hanging on her words...

CROW

We need a location, Montoya.

MONTTOYA

I'm fuckin' workin' on it.

CROW

Before she loses him.

(CONTINUED)

MONTROYA

You want to try, go ahead.

(Crow shakes "no")

Katrina -- I need to know exactly where
you are. Look around...

Suddenly Katrina's face goes slack with fear and revulsion.

KATRINA

NO...

106 PSYCHIC IMAGE - VALEK'S POV - EXT. HILLS NEAR MCCANDLES - 106
NIGHT

The elderly Priest gets to his feet. Terrified. The POV
MOVES up to him. SEE Valek's long talons ENTER FRAME as he
draws back his hand, sweeps it across the Priest's throat
with a powerful lunge.

In an instant the elderly Priest is decapitated...

107 WHAM! BACK TO SCENE - INT. BRICE HOTEL ROOM - NIGHT 107

Katrina SCREAMING, practically convulsing. Montoya rushes to
help her.

KATRINA

He killed the priest...

MONTROYA

Katrina, it's okay, you're safe.

CROW

What priest?

KATRINA

Moving now...

PSYCHIC IMAGE - VALEK'S POV

108 EXT. NEAR A TWO-LANE ROAD - NIGHT 108

Valek's POV MOVES through underbrush, rushing along.

Now the VIEW comes to a highway. MOVE along the shoulder.
Past a SIGN that reads: "ELDORADO COUNTY".

109 WHAM! BACK TO SCENE - INT. BRICE HOTEL ROOM - NIGHT

109

Katrina collapses, exhausted.

KATRINA
Sign... on a highway... "Eldorado
County".

CROW
(grabs her)
Keep trying. You have to.

KATRINA
I can't... can't see anymore...

MONTOYA
He's gone. Their link is broken.

Crow sees that it's useless, lets Katrina go.

CROW
What priest is she talking about?
Goddamnit!

FATHER ADAM
I can get a list of all the churches in
Eldorado County. I'll call the
Archdiocese office.

CROW
Get it. Call every church. Find one
where there's an old padre missing.

Father Adam heads for the telephone.

CROW (CONT'D)
Change of plans, Montoya. We're goin' on
a little road trip.

Montoya nods numbly. Crow stares at him.

CROW (CONT'D)
What's wrong with you?

MONTOYA
Nothing. I'm tired.

CROW
Get some sleep. I'll wake you up when
we're leaving.

110 EXT. CATHOLIC CHURCH - MCCANDLES - DAY

110

This little Texas town hasn't had this kind of excitement in years. Local and state police cars are parked in front of the church. PRESS and curious TOWNSPEOPLE mill about on the sidewalk, kept outside by a harried DEPUTY.

111 INT. CATHOLIC CHURCH - MEETING ROOM - DAY

111

Bloodstains on the linoleum. The Cleaning Lady's corpse is covered with a sheet. DETECTIVES are at work, brushing for fingerprints. Presiding over it all is the COUNTY SHERIFF, mid-50's, who talks with Crow and Father Adam.

COUNTY SHERIFF

Yeah, I got the fax from the Cardinal's office in Houston.

(looks at Crow)

You're some kind of investigator working for the Catholic church?

CROW

That's right. They have me looking into the possible nationwide pattern of anti-Catholic hate crimes.

COUNTY SHERIFF

(looks down at the body)

Preetty damn savage.

CROW

What about the priest? Any of this blood his?

COUNTY SHERIFF

His name was Father Molina.

CROW

Sorry.

COUNTY SHERIFF

Listen, you get anything on this case, you're gonna share it with me, right?

CROW

Right.

COUNTY SHERIFF

I better not find out different.

(CONTINUED)

CROW

You won't.

COUNTY SHERIFF

So far it looks like the blood is from Mrs. Fisher. Won't know for sure until we run a sample through pathology.

CROW

Was anything stolen?

COUNTY SHERIFF

Just Father Molina.

A DEPUTY SHERIFF, 20's, comes up.

DEPUTY SHERIFF

We found him.

112 EXT. HILLS NEAR MCCANDLES - DAY

112

Crow and Father Adam stand with the County Sheriff and the Deputy Sheriff.

A few OFFICERS hover nearby, staring grimly at the body of the elderly Priest. His head lies nearby.

COUNTY SHERIFF

(shaken)

Lord.

113 EXT. TEXAS HIGHWAY - DAY

113

The Team Crow van BLASTS along.

114 INT. VAN - DAY

114

Crow and a deeply troubled Father Adam.

CROW

I don't get it. Why come all the way to North Podunk and attack some old, small-town priest and a cleaning lady? Valek didn't feed on either of them.

FATHER ADAM

Father Molina was well known as a scholar of early Catholic history in the United States.

(CONTINUED)

CROW

So?

FATHER ADAM

So I don't know why Valek killed him.

After a beat, Crow holds up the oil portrait of Valek, points to the circle with four rays that encloses the word "Celebratvm".

CROW

What's the symbol?

FATHER ADAM

The Cardinal told you -- we don't know.

CROW

Yeah -- and I think you and the Cardinal are lying sacks of shit.

(beat)

C'mon padre -- the hour's getting late.

Father Adam takes the portrait, stares at it.

FATHER ADAM

It's a medieval astronomical sign -- for the sun.

115 EXT. ROADSIDE FOOD STAND - DAY

115

A greasy spoon by the side of the highway. Traffic whizzes by. Montoya and Katrina sit in the shade at a white plastic table. Montoya scarfs down a quick meal. Katrina hasn't touched her food.

KATRINA

Did I hurt you?

Montoya looks at her. A grim silence.

KATRINA (CONT'D)

Something happened -- I barely remember it.

(beat)

What about your arm?

MONTOKA

I fell into a window.

KATRINA

You fell?

(CONTINUED)

MONTTOYA

(beat)

You helped.

KATRINA

That's all?

MONTTOYA

(beat)

Yeah.

(returns to his food)

KATRINA

I was sitting here trying to figure out
what I did to bring this on myself.

MONTTOYA

You didn't do anything. It just
happened.

KATRINA

Maybe I'm being punished...

MONTTOYA

For what? Because you fuck for a living?
Gimme a break.

KATRINA

(hard)

No -- you got it wrong. I fuck for a
living because I like to fuck for a
living.

(beat)

You don't know how good it feels to have
someone want you. Nobody ever wanted me.

(beat)

No -- my job is not the problem.

MONTTOYA

So what is the problem?

KATRINA

(EXPLODES)

I was bitten by a vampire, for Christ's
sake! How many people ever get bitten by
a vampire? What -- a few hundred, maybe
a thousand out of everyone who's ever
lived on this planet since vampires were
invented? Why me, is my problem.

MONTTOYA

And I'm telling you -- there is no
fucking reason. Why you? I don't know,

(MORE)

(CONTINUED)

MONTOYA (cont'd)
and nobody fuckin' knows, because it
isn't a "why" question. Why you? Why
me, why anybody? Because somebody was in
the wrong place at the wrong fuckin'
time!

KATRINA
(long beat)
What do you mean?

MONTOYA
What?

KATRINA
You said, "why me"?

MONTOYA
No I didn't.

KATRINA
You just did.

MONTOYA
I said "why me" as in you -- not "why me"
as in me.

Montoya can't return her gaze.

KATRINA
You're lying.
(he looks at her)
Aren't you?

The Team Crow van comes up the highway, pulls into the greasy
spoon.

Katrina suddenly shudders, knocking over a can of soda on the
table.

KATRINA
Lend me your sunglasses for awhile, will
you?

Montoya hands her his shades and she puts them on, as Crow
and Father Adam walk up.

CROW
Valek was there last night. Killed a
priest and an old woman. Two cold kills,
no feeding.

MONTOYA
I can't figure it out...

(CONTINUED)

CROW
(glances at Father Adam)
Meanwhile, the padre here is gonna tell
us what he knows.

FATHER ADAM
I can't
(beat)
I'm sworn to secrecy.

CROW
I don't like secrets, Father. They have
a way of fuckin' you over right when you
think you've got something figured out.

Crow opens his coat slightly, revealing the hand grip of his
gun. He touches it.

CROW (CONT'D)
I don't like killing humans either. But
I will if I have to.
(beat)
I never killed a priest before. I wonder
if God will strike me down on the spot?
What do you say, padre -- will he kick my
ass if I kill you?

Katrina slowly rises from the table.

KATRINA
He's not far...

The men react, stare at her.

MONTOYA
Where?

KATRINA
I can feel him now. Nearby. He's
sleeping.
(beat)
And there are others...

MONTOYA
How many?

KATRINA
Others...I don't know... When it gets
dark, I think I can find him.

MONTOYA
No fuckin' way.

(CONTINUED)

CROW
Hold on, Montoya...

MONTOYA
We can't go up against Valek at night.

CROW
(beat)
We'll wait until just before dawn.

Crow grabs Father Adam, shoves him toward the van.

CROW (CONT'D)
Let's go.

116 EXT. TEXAS FOOTHILLS - AT DUSK 116

The sun slides behind the horizon.

117 EXT. DESERT AREA - LAST LIGHT/NIGHT 117

In the ground. A stirring on a loosely covered mound of dirt. Hands crawling upward.

Valek slowly rises from his sleeping place. The last sigh of light disappears from the distant hills.

Slowly Valek turns, SEVEN PAIRS OF TALONED HANDS begin clawing at dirt behind him.

One by one, SEVEN MASTERS rise out of the ground and stand. FIVE MEN, TWO WOMEN. The undead, and most powerful vampires on Earth.

Now Valek starts walking. The Seven Master Vampires follow.

118 REVERSE ANGLE: EXT. MISSION OF ST. LUCAS - NIGHT 118

Valek and his Masters move like grim reapers toward an isolated Spanish mission in the foothills.

119 EXT. LONE STAR INN - NIGHT 119

Standard-issue Texas motel. Montoya slips a couple guns out of the van. Closes the door. Heads for room #24.

120 INT. MOTEL ROOM #24 - NIGHT

120

Montoya joins Crow and Father Adam. Katrina is in another trance, seeing through Valek's eyes.

KATRINA

There are 7 more with him now. Powerful.

MONTOYA

Are they Masters?

She nods. Montoya shoots a look at Crow.

CROW

(to Montoya)

Stay with her.

(to Father Adam)

Step into my office, padre.

Crow leads Father Adam into the bathroom. Closes the door.

121 INT. BATHROOM - NIGHT

121

CROW

You ready?

FATHER ADAM

Do you believe in God?

CROW

What difference does it make?

FATHER ADAM

How can you fight His battles without some kind of faith?

CROW

I don't need faith to do what I do. I kill vampires -- isn't that good enough?

Crow pulls a long-bladed knife.

CROW (CONT'D)

You know, I'm beginning to like you, padre. So don't make me fuck you up. Tell me what you know -- I'll buy you a beer and get you laid.

(now hard)

You don't tell me -- I'll start cutting on you.

(CONTINUED)

FATHER ADAM

No you won't.

Crow grabs his hand, holds open the palm and slashes the knifeblade across it, drawing blood. Father Adam winces, pulls back his hand.

FATHER ADAM (CONT'D)

Ohhh...

(beat)

Okay.

(beat)

Valek is looking for an ancient relic.
The Cross of Berziers.

122 EXT. MISSION OF ST. LUCAS - NIGHT

122

Valek and his 7 Masters close in on the Spanish mission. The sky above them is streaked with angry red cloud slashes. The wind is picking up -- a tumbleweed.

Nearby, a coyote is feeding on a bloody carcass of a desert animal. Now the coyote raises its head, HOWLS at the sky, its teeth wet with blood...

In the mission's tower, a BELL begins to SOUND.

123 INT. SPANISH COURTYARD - MISSION OF ST. LUCAS - NIGHT

123 -

A PRIEST pulls the bell rope. Other PRIESTS come pouring into the courtyard, alarmed.

They look through a small porthole in the large wooden front gate at...

124 EXT. MISSION OF ST. LUCAS - NIGHT

124

Valek and the 7 walking casually toward them...

125 INT. MOTEL ROOM #24 - NIGHT

125

KATRINA

The wooden gate is opening.

126 PSYCHIC IMAGE - VALEK'S POV - INT. SPANISH MISSION - NIGHT 126

Through Valek's eyes -- the wooden gate swings open -- revealing the Spanish courtyard beyond, and the Priests who move fearfully away...

127 INT. BATHROOM - MOTEL ROOM #24 - NIGHT 127

Father Adam is bandaging his hand.

FATHER ADAM

After his trial, the Church declared that Valek was possessed by demons. He was taken to a small town in the south of France called Berziers. An exorcism was performed, using an ancient, forbidden form of the ceremony. It was long and very brutal...and then something went wrong. The accounts are confused, but they refer to an "inverse" exorcism.

(beat)

The body is destroyed, but the possessed soul remains. The exorcism transformed Valek into a creature whose body is dead, but who lives on... A vampire.

128 EXT. SPANISH COURTYARD - MISSION OF ST. LUCAS - NIGHT 128

FAST CUTS: Valek and his Masters attack the Priests in the courtyard. Pandemonium. Talons rip flesh. Blood sprays. Priests die SCREAMING.

129 INT. BATHROOM - MOTEL ROOM #24 - NIGHT 129

FATHER ADAM

The stories you heard about a black cross were true. It was used in Valek's exorcism, and then taken back to Rome. It's known as the Berziers Cross.

130 INT. CHURCH - MISSION OF ST. LUCAS - NIGHT 130

Valek BLASTS into the church. Kills a PRIEST with a swipe of his hand. Strides toward the rectory -- the sacristy.

131 INT. BATHROOM - MOTEL ROOM #24 - NIGHT

131

FATHER ADAM

The cross was shipped to the New World and moved, over the years, from one Spanish mission to another. It's actual location was kept secret even from the Vatican. For hundreds of years it was lost. Then recently, Cardinal Alba discovered the name of the only living priest who knew the location of the cross. Father Joseph Molina. Cardinal Alba and I came to the United States to talk to Father Molina, but somehow Valek got there first.

CROW

This cross...

FATHER ADAM

(interrupts)

We are responsible for the creation of the undead. Cardinal Alba has been obsessed with finding the Berziers Cross all his life. And now that obsession has become mine.

(beat)

There is no conspiracy, Mr. Crow. You and your team weren't set up.

The bathroom door opens...

MONTOYA

Jack!

132 INT. MOTEL ROOM #24 - NIGHT

132

Crow and Father Adam follow Montoya back into the room.

KATRINA

He's found it...

133 INT. CHURCH - SPANISH MISSION - NIGHT

133

Valek holds the Berziers Cross aloft, SHRIEKING like a banshee. The Seven Masters move close around him.

The Berziers Cross. Ebony black. Almost glistening darkly in the light of the sanctuary...

(CONTINUED)

Valek raises the Cross above him, and HOWLS in victory.

134 EXT. TEXAS FOOTHILLS - FIRST LIGHT

134

The Team Crow van drives along a winding road. The sky is beginning to turn a deep purple with the sun's first light.

135 INT. VAN - DAWN

135

Crow drives. Katrina sits in the passenger seat, staring out the window. Suddenly she GASPS, clutches the dashboard.

KATRINA

Wait... wait... stop the car.

Crow obeys. Katrina sits, shivering, breathing hard. Then she looks up, points.

KATRINA (CONT'D)

That way.

An old dirt road climbs up a hill. Jack takes the turn.

136 EXT. DIRT ROAD - DAWN

136

The van slows to a stop. The headlights go off. They open the doors and get out.

137 EXT. MISSION OF ST. LUCAS - DAY

137

The large wooden gates stand open.

Crow, Montoya, Katrina and Father Adam walk up. Slowly approach the entrance.

138 INT. SPANISH COURTYARD - MISSION OF ST. LUCAS - DAY

138

Chaos -- and carnage. The Priests have been ravaged. Their bodies lie all about -- torn -- their throats cut, chests torn open. The SOUND of BUZZING flies.

139 INT. CHURCH - SPANISH MISSION - DAY

139

They ENTER. Father Adam checks in the rectory...

Up ahead -- the fragile wooden doors to the sacristy have been torn open.

(CONTINUED)

Inside the sacristy, Father Adam sees where the Cross was. Its outline - unmistakable -- against the dust covered wall where it hung.

FATHER ADAM

It was here.

CROW

(to Katrina)

You picking up anything?

KATRINA

He's gone.

Katrina slumps to the floor.

CROW

You don't look so good.

MONTOYA

She hasn't turned yet, Jack. She just can't eat.

CROW

Maybe what she wants is a little human blood.

MONTOYA

I said she hasn't turned, man.

CROW

I heard what you said.

MONTOYA

Then back off.

CROW

(beat)

What's with you?

MONTOYA

Nothing's with me. So stop being such an asshole.

CROW

Wait a minute -- are you starting to fall for this half-dead little whore?

WHACK! Montoya belts Crow, almost before he knows he's going to do it.

Crow staggers. Recovers. Grins.

(CONTINUED)

CROW (CONT'D)

Nice shot.

(moves toward Montoya)

Wanta try again?

FATHER ADAM

Stop

(he gets between them)

What're you doing?

CROW

We're about to have one fuck of a good fight, padre.

FATHER ADAM

No.

(stares down Crow)

Do you know why Valek wants the Berziers Cross?

(this stops Crow)

Do you? Think about it for a minute.

CROW

(finally:)

"Celebrate the sun."

FATHER ADAM

Valek wants to complete his transformation. You see, the exorcism was never completely finished, and Valek was left... vulnerable, able only to survive at night.

(beat)

If he can complete the ritual, then the balance shifts. For 600 years Valek has wanted to find a way to live in the light. With the Berziers Cross, now he will.

(beat)

A vampire able to walk in the sun... unstoppable.

(beat)

Unless we stop him.

CROW

(after a long beat)

Looks like we'll have to finish this later, Montoya.

MONTTOYA

Anytime you say.

(CONTINUED)

139 CONTINUED: (3)

CROW
(looks at his watch)
Only 8 more hours of sunlight.

MONTOYA
Then let's move.

140 EXT. TEXAS HIGHWAY - DAY 140

Montoya and Katrina in the jeep, followed by Crow and Father Adam in the Team Crow van, ROAR past a road sign: "WHITLOCK - 7".

141 EXT. WHITLOCK, TEXAS - DAY 141

A tiny town square. The whole town's not much bigger than a few stoplights. The van and jeep cruise slowly along the quiet little main street. There are no signs of life.

142 INT. JEEP - DAY 142

KATRINA
He's here.

143 INT. TEAM CROW VAN - DAY 143

Crow and Father Adam look out the windows at the passing town.

CROW
Place looks empty.

POV OUT A WINDOW:

A small bar ahead of them.

144 EXT. WHITLOCK, TEXAS - DAY 144

Crow and Father Adam get out of the van. Montoya joins them from the jeep. Katrina remains in the passenger seat.

145 INT. SMALL BAR - DAY 145

Crow, Montoya and Father Adam ENTER through a screen door. The lights are all on, MUSIC plays on a radio, but the bar is empty, as if suddenly deserted. Open bottles and dirty glasses sit on some of the tables.

(CONTINUED)

145 CONTINUED:

CROW

Hello?

No answer

146 EXT. SMALL BAR - DAY

146

They come out into the sunlight.

CROW

What do you figure's the population of this jerkwater?

MONTOYA

Under 20.

CROW

I say 30, maybe more. Now the question is, how many of 'em are goons?

MONTOYA

Worst case? Say half. 15 dead, 15 goons.

FATHER ADAM

"Goons"?

MONTOYA

Brand new vampires, freshly turned. Takes 4 or 5 days from a bite until you start growing your fangs.

CROW

The goons are less powerful than a Master -- but they can still kick your ass.

FATHER ADAM

If he took the whole town -- Valek would have to have been here for several days.

CROW

That's right. He had to set it up. Slowly. One goon at a time.

(beat)

He planned his moves, padre. Now he's got the Cross and the biggest nest of blood-drinking motherfuckers the world has ever known. And what've we got? Three slayers.

MONTOYA

Two slayers. And a gomer.

(CONTINUED)

Father Adam looks at them.

MONTOYA (CONT'D)
You goin' in with us?

CROW
C'mon, padre. Time to kill some
vampires. You with us?

FATHER ADAM
I'm with you.

CROW
(to Montoya)
Get a location.

Montoya goes to the passenger door of the jeep, opens it.

147 INT. JEEP - DAY

147

Katrina is really suffering. She's pale and weak. Montoya
leans in to her.

MONTOYA
Where is he?

KATRINA
Everywhere.

Katrina turns her head, stares...

KATRINA'S POV:

the JAIL. Windows boarded up. The perfect nest.

BACK TO SCENE:

MONTOYA
In there? Is that the nest?

KATRINA
Yes. He's there. In the dark.

148 EXT. SMALL BAR - DAY

148

Montoya rejoins Crow and Father Adam.

MONTOYA
What's the best constructed building in
town, do you suppose?

(CONTINUED)

CROW
Most likely the jail.

MONTOYA
Exactly.
(beat)
She senses him in there.

CROW
Think she's telling us the truth?

MONTOYA
Yeah.

CROW
Suppose he's taken full control of her
now. What if he's using her -- ?

MONTOYA
Then I'll have to pay with my fucking
life, won't I?

CROW
(beat)
You're not the only one.

149 EXT. JAIL - DAY

149

CLOSE SHOTS: steel-mesh pants and shirts being put on.
Gloves and collars. Long pikes the size of Cleveland. Guns,
stakes, hammers, the whole 9 yards.

Crow hands Father Adam his clothing and gloves.

CROW
Helps deflect their claws and fangs.

Father Adam starts climbing into it.

Montoya hands out weapons.

TIME CUT: Now Crow, Montoya and Father Adam are suited up and
ready to go.

CROW (CONT'D)
Montoya -- unless you got any better
ideas, we'd better tie her up.

Crow indicates Katrina sitting in the jeep. Montoya just
stares.

(CONTINUED)

MONTOKA

Yeah.

CROW

(beat)

You want me to do it?

Montoya heads for the jeep.

Father Adam sees Crow's expression.

FATHER ADAM

What is it?

CROW

Montoya -- he's headed for a world of hurt.

150 INT. JEEP - DAY

150

Montoya ties Katrina's hands together, then lashes her to the jeep's roll-bar.

MONTOKA

I'm sorry.

Montoya leans closer to her, whispers.

MONTOKA (cont'd)

It's gonna be all right. I'll take care of you.

(beat)

Can you hear me?

Katrina nods, manages to look up at him.

MONTOKA (cont'd)

I promise.

151 EXT. JAIL - DAY

151

Crow is at the front door. Old and rotted. He raises his boot. Kicks the door in. CRASH.

He steps inside holding his crossbow.

152 INT. JAIL - DAY

152

Dark. Something moves. ONE of them. A GOON -- right on him -- in his face immediately. IT SCREAMS at him.

(CONTINUED)

Crow instantly FIRES the crossbow -- the bolt nails the Goon -
- knocking him back into the dark.

153 EXT. JAIL - DAY

153

Crow steps back outside, breathing hard.

CROW

It's dark in there -- and tight.

(beat)

Montoya. We go in first. Padre pulls
down the boards off that window while we
cover him.

Crow indicates a window near the door.

MONTOYA

Right.

CROW

Padre -- you get that?

FATHER ADAM

Yes.

CROW

Okay. In we go.

Crow leads them in. Montoya follows...

154 INT. JAIL - DAY

154

Pitch black. - Crow and Montoya stand on either side of the
door. Father Adam steps in, moves tentatively to the window,
rips at the boards covering it.

Light splashes across the first floor. Finally the window is
cleared. It only illuminates a small square of the first
floor. The rest is in darkness.

CROW

Okay. Next window.

Crow and Montoya move forward. Father Adam follows. Then
stops. Hears...

SOMETHING

coming toward them out of the shadows.

A WOMAN -- vampire -- with fangs and tattered clothes.

(CONTINUED)

Crow holds his ground.

CROW (cont'd)
She's thirsty. I think she smells your
blood, padre.

Father Adam is staring at the Woman -- when he's suddenly
grabbed by ANOTHER VAMPIRE -- a male -- out of nowhere.

FATHER ADAM
God -- !

CROW

spins around toward Father Adam...

CROW
Montoya -- take the woman!

Montoya faces the Woman. Jabs at her with his pike.

FLASHES

of Father Adam grappling with the Male. They're rolling on
the dusty floor.

His fangs CLINK against Father Adam's high metal collar,
drawing sparks.

CROW

steps forward -- aims his crossbow -- and unleashes a bolt.

The bolt pierces the Male's side.

Crow yanks on the cable, lifting the Male off Father Adam for
a moment.

CROW (cont'd)
Padre -- kill it!

Father Adam stares in frozen horror at the HISSING, clawing
Male suspended above him.

Crow holds on to the crossbow and cable, keeping the Male off
Father Adam.

CROW (cont'd)
Padre -- goddammit!

Father Adam unfreezes. Fumbles for his pistol. Begins
FIRING -- point blank -- close range -- into the Male.
Empties and entire clip in a THUNDERING BLAM-BLAM-BLAM-BLAM

(CONTINUED)

five seconds -- the rounds punching holes in the Male -- causing pain. The Male SCREAMS.

Crow is nearly yanked off his feet by the thrashing Male.

CROW (cont'd)
You gotta stake him! In his heart!

Father Adam fumbles for the stakes in his belt. Gets one in his hands. Aims it. Jabs it upward into the Male's chest -- into his heart.

Open mouth, death RATTLE-SCREAM, the Male dies above Father Adam. Black blood pours down the stake onto the priest's hands and arms.

Finally Crow lowers the cable -- the Male slides down on top of Father Adam.

MONTOYA

stabs the Woman in the side. Spins her around toward the open doorway.

With all his might, Montoya shoves his pike. The Woman is pushed backward, out into the bright sunlight.

155 EXT. JAIL - DAY

155

Impaled on Montoya's pike. Sunlight hits her body. She CRACKLES, burns -- thousands of small acetylene-like flames springing from her -- burning blue hot. The Woman writhes and SCREAMS -- dying.

Montoya watches the Woman turn to ashes. Pulls back his long pike. Looks up, SEES:

MONTOYA'S POV:

Katrina, tied in the jeep's passenger seat, eyes open staring...

156 INT. JAIL - DAY

156

The first floor is open now. All the windows have been unboarded. Lots of sunlight. And the lights are on.

Crow steps into a surveillance area. TV monitors show various VIEWS of the jail cells in the basement. The cells appear empty.

(CONTINUED)

Montoya cautiously enters a dark hallway, inspects an old elevator that connects the first floor with the basement.

CROW

I wonder if there's another way up from the cells.

MONTOYA

I hope not. Doesn't look that way.

CROW

(beat)

We'll have to make 'em come out of the elevator. It's a straight 30 foot shot to the door.

MONTOYA

That means using the cable.

CROW

Yeah -- and forget the winch. Attach the cable right to the jeep. We'll do it fast. Yank 'em right out into the sun.

MONTOYA

So one of us has to drive the jeep --

CROW

That's right.

MONTOYA

How're we going to lure them into the elevator?

CROW

(looks at Father Adam)

One of us has to be inside.

Crow steps to the elevator, peers up at the ceiling, at the small maintenance hatch. He reaches up and unlatches it. The hatch drops open.

CROW (cont'd)

Escape hatch. When they get inside the elevator -- one of us goes up through the hole. The other one pushes the button up here. The doors close -- we got 'em trapped.

FATHER ADAM

It'll have to be me.

(they look at him)

(MORE)

(CONTINUED)

156 CONTINUED: (2)

FATHER ADAM (cont'd)
You have to be up here, Mr. Crow -- to
fire the crossbow.

MONTOYA
Why don't you drive the jeep? I'll do
it...

FATHER ADAM
Because I can't drive. I never learned.

CROW
(long beat)
Okay, padre. You're the bait.

Crow looks at his watch. It's after 2 o'clock. Getting
late. They all know it.

157 EXT. JAIL - DAY

157

Montoya realigns the jeep. Pulls up in front of the jail.
Right at the front doors.

158 INT. JEEP - DAY

158

Montoya looks at Katrina. Her breathing is RAGGED. Her eyes
dark.

MONTOYA
Hold on, okay? You got to hold on...

Katrina manages to nod...

159 INT. JAIL - DAY

159

Father Adam joins Crow by the jailhouse TV monitors showing
VIEWS of the basement cells.

FATHER ADAM
Can you see Valek?

CROW
Nothing yet.

TV MONITORS

scanning -- back and forth -- past jail beds that look empty --
- except for a slight depression -- the shape of a BODY -- in
one bunk.

(CONTINUED)

CROW (cont'd)
(points)
There. And there...

Now the outline of a MASTER moves on one screen, wraith-like.

FATHER ADAM
I'm ready.

CROW
(looks at him)
You gotta be fleet of foot, padre.

FATHER ADAM
I know.
(beat)
I used to play soccer.

CROW
(beat)
Soccer...

FATHER ADAM
Captain of my team.

CROW
I'd better be the one in there...

FATHER ADAM
No -- I'll be fine.

CROW
You will?

FATHER ADAM
Don't worry about me, Mr. Crow.

Father Adam moves to the elevator, goes inside.

FATHER ADAM (cont'd)
Just shoot when the doors open.

CROW
You can count on it.

Crow pushes the down button. The elevator doors CLOSE.

CROW (cont'd)
(into two-way)
He's on his way down.

160 EXT. JEEP - DAY

160

Montoya finishes attaching the end of the cable to the bumper of the jeep. The sun is sinking fast now --

MONTOKA
(into two-way)
I'm set out here.

161 INT. ELEVATOR - DAY

161

The elevator HUMS. Going down. Father Adam measures the distance from the doors to the maintenance hatch.

162 INT. FIRST FLOOR - DAY

162

Jack stares at the TV monitors.

CLOSE ON A MONITOR: from a camera mounted inside the elevator, SEE Father Adam wave...

163 INT. ELEVATOR - DAY

163

Father Adam completes his wave at the TV camera -- as the elevator suddenly stops with a bump. And the doors slowly start to open...

164 INT. FIRST FLOOR - DAY

164

TV MONITOR: the elevator doors open on the basement level.

Crow stares

165 INT. ELEVATOR - DAY

165

Father Adam pushes the door-hold button. The elevator doors remain open. The priest peers out into the jailhouse basement.

HIS POV: the basement. Cells. Dark. Quiet.

166 INT. FIRST FLOOR - DAY

166

Crow -- watching the monitors, for any sign of movement. Nothing.

167 INT. ELEVATOR - DAY

167

His finger on the door-hold button, Father Adam leans out of the elevator, looking...

168 INT. FIRST FLOOR - DAY

168

Crow sees this on the monitor...

CROW

Damn it -- stay inside, padre!

169 INT. BASEMENT - CELLS - DAY

169

From the darkness across the cell area, SEE Father Adam leaning out of the elevator, peering into the gloom...

FATHER ADAM'S POV: the cells. Nothing.

For a second or two. And then -- something...! Suddenly a MASTER -- a Male -- EXPLODES out of the shadows -- races toward the elevator.

Father Adam lurches backward, his hand off the door-hold button.

FATHER ADAM'S POV: the Master, closing in...

Father Adam leaps for the maintenance hatch.

MASTER'S POV: zooming in the doors, going for Father Adam's legs as he pulls himself up through the hatch...

170 INT. FIRST FLOOR - DAY

170

TV MONITORS: in the basement, SEE the elevator doors close.

WHIP PAN to ANOTHER MONITOR: the Master lunges for the priest's legs, misses... Father Adam's legs disappear.

Crow pushes the "up" button.

171 INT. TOP OF ELEVATOR - DAY

171

Father Adam, riding up the shaft on top of the elevator, staring down...

(CONTINUED)

171 CONTINUED:

FATHER ADAM'S POV: looking down into the maintenance hatch, into the elevator -- the Master leaps up into the opening, SHRIEKING, fangs bared...

172 THE MASTER'S HANDS

172

rocket through the hatch opening, grope around for Father Adam. The priest scrambles away, but the Master's right hand manages to grab his leg...

With his other hand, the Master pulls himself up through the hatch. He's half-way through...

173 INT. FIRST FLOOR - DAY

173

Crow's hands tighten their grip on the crossbow. As the elevator stops -- and the doors open.

INSIDE THE ELEVATOR -- the legs of the Master almost through the maintenance hatch...

174 INT. TOP OF ELEVATOR - DAY

174

The Master drags Father Adams toward him, lets go and raises his taloned fingers to slash down...

175 INT. FIRST FLOOR - DAY

175

Crow leaps into the elevator, grabs the Master's legs, pulls down...

176 INT. TOP OF ELEVATOR - DAY

176

Suddenly the Master is yanked back into the hatch opening...

177 INT. FIRST FLOOR - DAY

177

... and Crow pulls the Master back down into the elevator cab.

Crow scrambles back...

The Master comes after him HOWLING. His lips spread -- we SEE the fangs.

On his back, Crow aims the crossbow -- THONGGG!!

(CONTINUED)

THUMP! The bolt hits the Master -- and bends him in half. He seems to go straight up for a second -- towards the ceiling.

CROW
(into two-way)
Hit it, Montoya!

178 EXT. JAIL - DAY

178

The jeep races backwards -- pulls the attached cable...

179 INT. FIRST FLOOR - DAY

179

The cable on the floor -- snakes out the front door -- goes TAUT -- yanks the Master hard...

Pulls him toward the front door. Crow clears out of the way - - giving the Master a clean passage.

WHANNG! The cable momentarily snags, caught on the lower corner of the doorjamb.

Crowe's eyes fly to the hang-up. He kicks the cable with his foot.

The cable unsnags -- goes taut again -- and THWANG!! The Master is dragged SHRIEKING to his death, SCREAMING out the front door, into the sunlight.

In his wake, broken furniture and debris.

Through the open door, the ROARING climax to a vampire's death. A blaze of acetylene-like fire.

180 EXT. JAIL - DAY

180

Montoya watches the flames. Looks at the sun. It's low on the horizon. The shadows are growing blacker...

181 INT. FIRST FLOOR - DAY

181

Father Adam drops through the maintenance hatch, steps out of the elevators...

Just as Crow turns to him...

(CONTINUED)

CROW
No! Keep the...

Behind Father Adam, the elevator doors close.

FATHER ADAM
Oh -- I'm sorry, the doors!

Crow races to the monitors...

TV MONITORS: the elevator CREAKS down to the basement.
Stops. HOLD. Nothing on the TV screens.

The elevator doors open. Still nothing.

CROW
Okay -- bring it back up.

182 FATHER ADAM

182

pushes the "up" button.

ON THE MONITORS: the basement. The elevator doors close.
The elevator starts up.

183 INT. BOTTOM OF ELEVATOR - ELEVATOR SHAFT - DAY

183

The bottom of the elevator, as it rises upward...

Suddenly another MASTER -- The Female -- flies upward, grabs
the bottom of the elevator, holds on, riding up...

184 INT. FIRST FLOOR - DAY

184

Crow and Father Adam wait. The elevator GROANS on its way
up.

FATHER ADAM
I'm sorry about the doors.

CROW
No harm, no foul, Padre.
(beat)
You were good in there.

FATHER ADAM
I have to do it again, don't I?

Crow nods and looks at his watch. 5:30.

(CONTINUED)

CROW

Shit -- we're running out of time...

The elevator arrives on the first floor with a CLUNK. Then -- nothing happens. The doors don't open.

HEAR the old motor in the shaft BUZZ and SPARK.

CROW (cont'd)

Something's jammed it.

Crow steps forward --

KABLAM! The elevator doors BLOW APART.

The room is filled with dust and debris -- blinding.

Crow goes down -- hit by one of the doors.

The Female Master steps out of the elevator. She's frighteningly swift and powerful -- lashes out at Father Adam with a ROAR -- the bloody claws flashing slippery red...

Father Adam flies back, his chest slashed...

Crow is just coming to on the floor...

AS THE FEMALE MASTER

moves for Crow...

THROUGH THE FRONT DOOR

Montoya steps forward, FIRING, moving forward, moving toward the Female Master -- sending round after round through her -- wounding her -- thick black blood SPATTERING out.

CROW

loads his crossbow, FIRES.

THE BOLT

CRUNCHES into the Female Master's chest. She goes straight up, moves 10 feet in a blur -- over Father Adam -- then down...

CROW (cont'd)

Montoya -- hit it!

THROUGH THE FRONT DOOR

Montoya races for the jeep...

(CONTINUED)

CROW

grabs Father Adam, pushes him away from the cable -- as the Female Master gets to her feet, HOWLING...

She comes right at Crow -- as the cable goes SCREAMING out the front door, snaking across the floor.

THE FEMALE MASTER

stops, sees the cable. She grabs onto a support column as the cable goes taut -- grabs and hangs on.

185 EXT. JAIL - DAY

185

The jeep streaks backward... WHEEEEEENG!! A HIGH PITCHED CRASH of metal -- as the jeep's front bumper is torn off.

186 INT. FIRST FLOOR - DAY

186

The cable falls to the floor -- slack.

187 EXT. JAIL - DAY

187

The jeep lurches wildly to an abrupt stop.

188 INT. JEEP - DAY

188

Montoya's lost a few teeth against the front windshield.

MONTOKYA

Fuck!!

189 INT. FIRST FLOOR - DAY

189

Crow and Father Adam stare at the limp cable on the floor.

FATHER ADAM

You didn't tell me they could do that.

CROW

I didn't know they could do that.

THE FEMALE MASTER

staggers from the support column, the bolt still in her.

(CONTINUED)

FEMALE MASTER

Time to die.

Crow and Father Adam draw guns, open FIRE. Unloading on the Female. Reloading and FIRING.

The slugs RIP into her -- punishing her, but not stopping her...

Crow and Father Adam back up toward the front door, the sunlight silhouetting them.

And the Female draws back from the light.

CROW

C'mon ugly -- come outside and get us!

The Female SHRIEKS in frustration -- then begins pulling the bolt out from her chest...

CROW (cont'd)

(SCREAMS out the door)

Montoya!!

190 EXT. JAIL - DAY

190

Montoya is wrapping the cable around the jeep's engine block.

CROW (CONT'D)

Move it!

191 INT. FIRST FLOOR - DAY

191

The female HOWLS, but manages to yank the bolt half way out. She keeps pulling, the bolt sliding slowly out of her flesh...

Crow -- sees Montoya's not ready -- grabs a pike, leaps at her...

He jams it into her side. Tries to back away...

But she is too close. She grabs Crow. Fangs bared, about to rip out his throat...

WHAP! Crow jams the crossbow, wedges it in her mouth, leveraged, to desperately hold her back.

THE CABLE

suddenly goes tight. YANK!

(CONTINUED)

191 CONTINUED:

THE FEMALE MASTER

goes down. The crossbow flies out of her mouth. And she drags Crow along with her...

... toward the door.

192 INT. JAIL - DAY

192

The jeep's engine SCREAMS...

193 INT. FIRST FLOOR - DAY

193

The Female grabs onto furniture -- slowing their slide.

Father Adam jams a pike into her side. No effect.

CROW

face to face with her. In her clutches. Terrified. She HISSES. They are slowly being dragged -- locked in a death grip...

FATHER ADAM

throws Crow a Browning...

CROW

empties the clip into the Female's SCREAMING face -- BLAM, BLAM, BLAM...!

FATHER ADAM

She'll take you with her...!!

Crow looks. He's right: only 10 more feet to the door -- where he'll fry and burn unless he can get rid of this thing that has hold of him.

Part of the pike SNAPS off against a table. Crow pulls out the point. And jams it hard -- into the Female's heart.

She SCREAMS, releases him, and grabs at the pike.

Crow -- free -- comes to rest just short of the doors. He watches her go through...

A wild look in the Female's eyes -- as she goes out into the sun.

194 EXT. JAIL - DAY

194

Sparks and terrible, bright blue flames.

Crow and Father Adam step out of the jail.

FATHER ADAM

Look at the sun...

Crow looks...

THE SUN

is half-way down below the horizon.

MONTOYA

climbs out of the jeep...

MONTOYA

We're finished.

CROW

No. We gotta go back.

195 INT. JAIL - DAY

195

THROUGH THE FRONT DOOR: Crow turns, starts back inside the jail, stops...

HIS POV: the first floor is pitch black -- except for a FIGURE that moves from the elevator. Tall, powerful -- it is Valek.

VALEK

Hello, Jack.

Crow tries to reload his crossbow...

VALEK (cont'd)

Your war is over, crusader.

Suddenly out of the dark of the first floor, SHAPES -- goons -- spring on Crow, dragging him inside...

196 EXT. JAIL - SUNDOWN

196

Thick black shadows spread across the town square, as MORE FIGURES begin to move slowly out of buildings into the street. 10 VAMPIRES -- goons.

(CONTINUED)

They keep to the shadow areas, never nearing the dimly lit, fading patches of sun...

MONTOKA

Oh shit...

CROW

suddenly bursts out of the front doors of the jail -- fighting, pulling away from his captors.

But now the others surround Crow, Montoya, Father Adam and Katrina in the jeep.

Team Crow. Trapped.

CROW

Montoya...?

MONTOKA

What?

CROW

Rule number ten.

MONTOKA

I forget...

CROW

Rule number ten. If you're surrounded by vampires at sundown...

MONTOKA

Oh yeah...

CROW

... your chances are slim and none...

MONTOKA

... and Slim's already gone to the locker room...

CROW

... and the fat lady's left the building...

MONTOKA

... and the wild bear's taken his dump in the woods...

FROM INSIDE THE JAIL

Valek steps outside...

(CONTINUED)

CROW

... so don't ask how and don't ask why...

MONTROYA

... grab your cheeks, kiss your ass
goodbye.

VALEK

Take them.

THE VAMPIRES

rush at Team Crow. Overwhelm them. Strip their weapons
away. Wrestle them down and pin them to the ground...

197 EXT. TOWN SQUARE - NIGHT

197

SERIES OF SHOTS -- NIGHTFALL MONTAGE: bonfires burn. The
moon rises through the flames. Shadowy shapes of vampires.

Crow, Father Adam and Montoya are seated on the ground, tied
to stakes, their hands bound behind them.

Valek. Next to him, Katrina. He strokes her head like a
dog. She accepts, submissive.

Montoya looks at her.

Katrina looks back with glazed eyes.

VALEK

She'll be the first of my new children.
I think she's beautiful, don't you?

Valek caresses her face...

VALEK (cont'd)

She'll taste like first light.

The remaining Master vampires carry the Berziers Cross out of
the jail.

FATHER ADAM

He needs a priest to perform the
ceremony.

CROW

You gonna volunteer?

(CONTINUED)

CARDINAL ALBA (O.S.)
That won't be necessary.

All look up to see Cardinal Alba emerge from the shadows. He is dressed in full ceremonial robes.

CARDINAL ALBA (cont'd)
I will be doing the honors.

Father Adam is stunned.

CARDINAL ALBA (cont'd)
I'm sorry to disillusion you.

FATHER ADAM
But why... how can you...?

CARDINAL ALBA
As one grows old, as death approaches, one begins to question one's faith. And I've found mine lacking. Is there a God, a Heaven? I can no longer answer that for certain.

Cardinal Alba moves to the Berziers Cross, which has been placed upright in the center of the square.

CARDINAL ALBA (cont'd)
I've witnessed no miracles, had no visions, and the prospect of death terrifies me. I've realized there was an alternative available to me -- so I made a bargain. With the devil if you wish.

CROW
You're a real pile of dogshit, Cardinal.

CARDINAL ALBA
Yes, Jack -- that's correct. And I can live with that, because after I've given Valek what he wants, he will fulfill our bargain.

(beat)
I shall be transformed into one of his new children -- forever alive. If you wish, perhaps you also could...

CROW
Forget it.

CARDINAL ALBA
No, I didn't think so.

(CONTINUED)

Cardinal Alba looks at the Berziers Cross. Touches it.

CARDINAL ALBA (cont'd)
It's beautiful isn't it -- eternal life?
It can change the heart.

CROW
Hey, Valek!
(Valek looks at him)
Why don't you prove you can kick my ass,
dipshit? Untie me.

VALEK
(shrugs)
Jack...

CROW
Just five minutes, that's all.

VALEK
What will silence you?

Valek looks at Montoya. Moves over in front of him.

VALEK (cont'd)
You've already been touched, crusader...
by a vampire's kiss.

MONTOKA
Go fuck yourself.

Valek looks back at Katrina, then at Montoya.

VALEK
You'd like to save her. To love her.
(smiles)
Permission granted.

Suddenly Katrina rises. Moves soundlessly over to Montoya,
bends down in front of him.

MONTOKA
Katrina.
(she stares blankly)
Don't.

Katrina opens her mouth -- and right in front of us, she
begins to grow enormous incisors -- fangs. Her eyes stare at
Montoya, but we can't read her expression...

MONTOKA (cont'd)
No...

(CONTINUED)

Katrina leans in close to his neck, baring her fangs, and bites flesh -- hard...

Montoya SCREAMS.

Crow and Father Adam stare grimly...

Montoya -- in a vampire's embrace -- whispers into Katrina's ear...

MONTOKYA (cont'd)

Untie me...

Katrina's hands. Slowly slip around behind Montoya. Slowly untie his hands. This is hidden from the others.

Katrina finishes. Moves away from Montoya. His blood all over her mouth. Eyes dilated.

VALEK

Now you belong to her, crusader.

CROW

Montoya...

Montoya's unconscious. Blood pours from his neck.

CROW (cont'd)

Oh, man... Montoya...

Cardinal Alba turns away from this sight...

FATHER ADAM

(hard)

Are you sickened by it, Alba? Does it disgust you?

CARDINAL ALBA

(turns on him)

Servile toady of God -- Yours will be the first blood i drink.

Valek moves closer to Crow...

VALEK

I'm afraid you're needed too, Jack.
Fresh human blood is a requirement of the ceremony.

(beat)

It will give me pleasure to see your pain.

TIME CUTS: FLAMES

(CONTINUED)

from the bonfires ROAR. Above, through the smoke and embers,
SEE the moon slide across the night sky.

CROW AND FATHER ADAM

watch as the ceremony begins.

THE VAMPIRES

press close to the Berziers Cross -- to Cardinal Alba holding
a worn, black book, crossing himself -- to Valek standing
ramrod straight in front of the black cross...

ON THE MOON

as it sinks lower and lower, wavering in the firelight and
smoke...

CLOSE ON CROW:

glances over at Montoya.

Montoya's coming out of it: his eyes open and close, he
shakes his head, trying to clear it...

CROW (cont'd)
(whispers)
Montoya.

Montoya manages to look at him -- eyes lidded, stoned...

CROW (cont'd)
Get over here and untie me.

MONTTOYA
Don't... know...

CROW
You have to. The sun's rising.

198 SUNRISE: EXT. TOWN SQUARE - DAWN

198

The sun's glow lights the mountains and the eastern sky.

VALEK: kneels in front of the Berziers Cross.

CARDINAL ALBA: genuflects, reads LATIN from a book...

THE MOB OF VAMPIRES: mesmerized by the ceremony...

(CONTINUED)

CROW
(whispers to Montoya)
C'mon.

MONTOYA
I get... one wish...

CROW
Cut the bullshit...

MONTOYA
You gotta promise...

CARDINAL ALBA: speaking Latin. Reaches into a font of holy water. Sprinkles some on the Berziers Cross.

VALEK: His eyes stare up at the cross...

THE SUN: rimming the mountains...

MONTOYA: gathers strength. Stares at Katrina.

KATRINA: eyes blank...

CARDINAL ALBA: gestures. A Master brings forward a ceremonial KNIFE, and a goblet.

Cardinal Alba takes the knife and goblet, moves to Crow and makes a slash in his flesh. Crow winces as his blood falls into the goblet. As Cardinal Alba moves back to Valek...

CROW: MOVING IN -- CLOSE-UP...

CROW
Montoya...

MONTOYA: MOVING IN -- he stares at...

KATRINA: now her eyes focus. She looks over at Montoya.

THE SUN: getting higher...

CARDINAL ALBA: holds the goblet to Valek's lips. He pours his own blood down Valek's throat. Valek swallows.

SUNLIGHT: begins to spill across the street...

THE BERZIER'S CROSS: as sunlight hits the cross -- the sunlit part TURNS -- from black to gleaming silver -- starting at the top -- the sun-line slowly falls down the cross...

FATHER ADAM
God -- it's beginning to happen...

(CONTINUED)

VALEK'S EYES

stare at the glowing top of the cross -- manic joy twinkling there -- to walk in the sun, after 600 years...

Shadows shorten. Vampires huddle away from the light.

A wind rises. Dust begins to swirl.

FATHER ADAM: buffeted by a supernatural wind.

CROW: staring at Montoya...

CROW (cont'd)

Now!

MONTOYA: locked eyes with Katrina.

MONTOYA

Katrina!

KATRINA: stares at Montoya with a numb expression. Then something flickers in her gaze -- recognition... She looks at...

THE BERZIER'S CROSS

as the band of sunlight, turning black to silver, drops lower and lower...

CARDINAL ALBA

SHOUTS his LATIN above the rising WIND...

VALEK

looks up at the spreading, glistening silver cross...

MONTOYA:

MONTOYA (cont'd)

KATRINA!!!

KATRINA'S FACE

torn with uncertainty -- then, with a burst of will:

Katrina moves toward the Berziers Cross -- and before anyone can stop her -- she tilts down the cross towards Valek!

REFLECTED SUNLIGHT

(CONTINUED)

from the cross SMASHES across Valek's face. He SCREAMS, his flesh IGNITES!

MONTROYA

moves -- crawls to Crow -- unties him --

KATRINA:

rotates the Berziers Cross. The shaft of reflected sunlight spins...

THE VAMPIRES

slashed by the light -- HOWLS of pain -- smoke...

VALEK

with his hands to his face -- leaps away from the sunlight -- dives into shadows..

CARDINAL ALBA:

spins around, backhands Katrina -- SMACK! She staggers, dropping the cross...

AS CROW

unties Father Adam...

SHADOWS MOVE

from the rising sun...

VALEK

opens his eyes. Dazed, he looks around. SEES:

CROW

as he grabs the Berziers Cross.

VALEK'S FACE

twists with rage...

THE STREET

is getting brighter. Shadows thinning. Vampires CRYING, HOWLING, beginning to smoke, burn...

(CONTINUED)

Some of the vampires scramble for the jail, other buildings. 3 or 4 of them make it out of the sun. Those that don't -- toast.

FATHER ADAM

pulls up the stake he was tied to, runs at Cardinal Alba...

CARDINAL ALBA

Adam...!

Father Adam drives the stake into Cardinal Alba's heart!

CROW

holds the Berziers Cross, circles Valek, catches reflected sunlight on the gleaming silver -- trapping Valek in a fast-disappearing area of shadow.

SCREAMING, scorched vampires crumple in sunlight. The ones trapped in shrinking shadows look in horror.

FATHER ADAM

slamming his stake into vampire chests.

A MASTER

bursts into a SHRIEKING torch.

VALEK

is trapped in a fading shadow -- his back to a building -- blinding sunlight closing in on either side of him.

Crow aims a ray of sunlight reflected off the Berziers Cross -- hitting Valek's arm.

Valek's SCREECHES as his arm CATCHES FIRE! He staggers back, pressed up against the wall of the building, away from the encroaching sunlight.

Crow aims another beam of sunlight --

Right into Valek's face. His eyes catch fire. He grabs his face.

Now Valek's head is ENGULFED IN FIRE! A SCREAMING human-shaped torch.

CROW

(CONTINUED)

turns the Berziers Cross upside down, grasping the top -- it makes a perfect sword!

AS VALEK

convulses, lurching in the last of the shadow -- Crow steps in, holding the cross with both hands, winds up like a batter, and... slashes, ripping the air...

...severing Valek's head!

UP ANGLE

as Valek's burning head goes spinning upward, until it hits the sunlight full on, and EXPLODES!

VALEK'S HEADLESS BODY

falls, flaming, to the street.

THE SUN

is up. It's over. No more dark corners. No more shadows. Vampires combust.

SMOKE

obliterates. Then clears.

AND HERE'S WHAT'S LEFT:

Smoldering ashes. Skulls. Cardinal Alba's body, face down.

Crow. Father Adam. Crow drops the cross, sinks to his knees.

TEAM CROW VAN

Montoya huddles inside the rear of the van. Katrina is next to him, protected from the sun. Montoya stumbles out, closes the door. He carries a .45 in his hand.

CROW

You look like shit, Montoya.

And he does. Hideous wound on his neck. Dried black blood. Glazed, dazed expression. Montoya wobbles around to the front of the van, opens the driver's door.

CROW (cont'd)

Where you goin'?

(CONTINUED)

MONTOYA

South...

CROW

You want her that much?

MONTOYA

We make the perfect couple.

Father Adam steps toward Montoya, holding the wooden stake.

FATHER ADAM

You're not leaving.

Montoya points the .45 at Father Adam.

MONTOYA

Yes I fuckin' am.

Standoff.

CROW

Padre -- back off.

FATHER ADAM

No.

CROW

Don't make me come over there and kick the shit out of you.

FATHER ADAM

He's one of them...!!

CROW

Chill, padre.

Father Adam backs off. Crow steps toward Montoya. Montoya's .45 is now aimed directly at Crow.

CROW (cont'd)

Rule number one: if your partner is bitten by a vampire, never, ever, let him live.

MONTOYA

I'm not a slayer anymore, Jack.

(beat)

Plus I figure you've got some work to do, cleaning out the rest of 'em...

(gestures to the jail)

...before you get to me.

(CONTINUED)

CROW

Meanwhile she stays in the back of the van, out of the sunlight, and you make the border by nightfall -- is that it?

MONTOKA

(nods)

I need a vacation.

CROW

(hard)

Wherever you go, I'll hunt you down. I'll catch up to you and stake you out. And your girlfriend too.

MONTOKA

(beat)

How about a head start?

CROW

Why?

MONTOKA

You promised me one wish.

CROW

I'm not your fairy godmother.

MONTOKA

Yeah, but I got the gun, Jack. And you better bring a whole army of slayers if you're comin' after me. I fuckin' know all the tricks...

CROW

He's got a point, padre. What'dya say?

FATHER ADAM

(beat)

We start tomorrow.

MONTOKA

See you down south.

Montoya climbs into the van. Starts up. Pulls away down the street.

CROW

Help me up.

Father Adam helps Crow to his feet.

(CONTINUED)

CROW (cont'd)
We got more slayin' to do. You up for
it?

FATHER ADAM
I think so.

CROW (cont'd)
Afterward, we'll check out that bar.

FATHER ADAM
I'm buying, Mr. Crow.

CROW
And I said I'd get you laid.

FATHER ADAM
No thanks.

CROW
Get drunk first -- then we'll talk about
it.

For a moment, Crow and Father Adam close their eyes, feeling
the warmth of the sun on their faces.

CROW (cont'd)
Let's go.

AS WE PULL BACK -- Crow and Father Adam walk to the jeep.
Begin pulling out weapons. And head for the front door of
the jail.

ROLL END TITLES.

THE END.